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STUDIES
IN
ENGLISH CLASSICS

SHAKESPEARE
JULIUS CÆSAR

SPRAGUE

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THE purpose of Playing, whose end, both at the first and now, was and is, to hold, as 'twer, the Mirrour up to Nature; to show Vertue her owne Feature, Scorne her owne Image, and the verie Age and Bodie of the Time, his forme and pressure.

— HAMLET.

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SHAKESPEARE'S

TRAGEDY OF

JULIUS CÆSAR.

EDITED, WITH NOTES,

BY

HOMER B. SPRAGUE, A.M., PH.D.,

FORMERLY PROFESSOR OF RHETORIC IN CORNELL UNIVERSITY, AND AFTERWARDS PRESIDENT OF THE STATE UNIVERSITY OF NORTH DAKOTA; FOUNDER OF THE MARTHA'S VINEYARD SUMMER INSTITUTE.

WITH

CRITICAL COMMENTS, SUGGESTIONS AND PLANS FOR STUDY, SPECIMENS OF EXAMINATION PAPERS, AND TOPICS FOR ESSAYS.

SILVER, BURDETT & CO., PUBLISHERS,

NEW YORK . . . BOSTON . . . CHICAGO.

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PREFACE.

THIS edition of *Julius Cæsar* is especially intended for teachers and students, but it is hoped that the general reader may find it useful. It is not expected that all the notes will be alike valuable to all; but it is believed that most readers, whatever their object may be in reading the play, will find in them something helpful. In the following respects it will be found to differ from other school editions:—

1. The notes are all designed to stimulate rather than supersede thought.

2. The results of the latest etymological and critical researches, for the most part, are given.

3. It states concisely the opinions of some of the best critics on nearly every disputed interpretation.

4. It presents some of the best methods of studying English literature.

5. It contains a chronological table of the important events in Cæsar's life.

It is proper to add that we adhere more closely than other editors to the earliest approved texts. In some cases, as in Act I, sc. iii, line 10, the original reading imparts wonderful vividness and power.[1]

As in our editions of *Hamlet*, *Macbeth*, and *The Merchant of Venice*, we follow Rolfe in the numbering of the lines.

[1] By changing the text, the editors, with hardly an exception, have taken the very life out of the passage.

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Grateful to the public for its kind reception of these editions, and especially grateful to those scholars who have pointed out occasional imperfections of any kind, the editor wishes success to every attempt to make Shakespeare better known and more highly appreciated.

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INTRODUCTION.

THE TRAGEDIE OF IVLIVS CÆSAR.

THE above is the title of the first extant edition of the play.[1] In that edition there is no list of *dramatis personæ*, nor is the play divided into scenes. Rowe (1709) was the first to introduce the list. Successive editors have gradually marked the scenes. Many of the stage directions are of similar origin. The spelling has been modernized. As in our editions of the other plays, Rolfe's numbering of the lines has been followed.

DATE OF COMPOSITION.

Mr. Halliwell-Phillips quotes from Weever's *Mirror of Martyrs* (1601) the following lines:

> "The many-headed multitude were drawne
> By Brutus' speech, that Cæsar was ambitious;
> When eloquent Mark Antonie had showne
> His virtues, who but Brutus then was vicious?"

Now the historian, Plutarch, not having given us the speeches of Brutus and Antony, it is inferred with great plausibility that the play must have been composed and acted before Weever's poem.

The tragedy appears to be the first of the great series. There is a certain artificiality in the structure, a 'more elaborate proportion and balance' than we find in the later tragedies. Cassius is set off against Brutus, Portia against Calpurnia, Antony against Octavius.

SOURCE.

The source was unquestionably Sir Thomas North's English translation, published in 1579, of Bishop Jacques Amyot's French trans-

[1] In the folio of 1623, where it is very accurately printed. In the table of contents prefixed to the folio, it is called *The Life and death of Julius Cæsar*. It was probably composed in or about the year 1600.

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lation, published in 1559 and again in 1565, of Plutarch's *Lives* of Cæsar, Brutus, and Antony. The student should read carefully all that Plutarch says of those men.

[*From Plutarch's Julius Cæsar, North's translation*, 1579 *and* 1595.]

At that time the feast *Lupercalia* was celebrated, the which in old time men say was the feast of shepherds or herdmen, and is much like unto the feast of the Lycæans in Arcadia. But howsoever it is, that day there are divers noblemen's sons, young men, (and some of them magistrates themselves that govern them,)which run through the city, striking in sport them they meet in their way with leather thongs, hair and all on, to make them give place. And many noblewomen and gentlewomen also go of purpose to stand in their way, and do put forth their hands to be stricken, as scholars hold them out to their schoolmaster to be stricken with the ferula: persuading themselves that in this manner they will avoid sterility. Cæsar sat to behold that sport upon the pulpit for orations, in a chair of gold, apparelled in triumphant manner. Antonius, who was Consul at that time, was one of them that ran this holy course. So when he came into the marketplace, the people made a lane for him to run at liberty, and he came to Cæsar, and presented him a diadem wreathed about with laurel. Whereupon there rose a certain cry of rejoicing, not very great, done only by a few appointed for the purpose. But when Cæsar refused the diadem, then all the people together made an outcry of joy. Then Antonius offering it him again, there was a second shout of joy, but yet of a few. But when Cæsar refused it again the second time, then all the whole people shouted. Cæsar having made this proof, found that the people did not like of it, and thereupon rose out of his chair, and commanded the crown to be carried unto Jupiter in the Capitol. After that, there were set up images of Cæsar in the city, with diadems upon their heads like kings. Those the two tribunes, Flavius and Marullus, went and pulled down, and furthermore, meeting with them that first saluted Cæsar as king, they committed them to prison. . . . Cæsar was so offended withal, that he deprived Marullus and Flavius of their tribuneships. . . .

Now they that desired change, and wished Brutus only their prince and governor above all other, they durst not come to him themselves to tell him what they would have him to do, but in the night did cast sundry papers into the Prætor's seat, where he gave audience, and the most of them to this effect: "Thou sleepest, Brutus, and art not Brutus indeed." Cassius, finding Brutus' ambition stirred up the more by these seditious bills, did prick him forward and egg him on the more, for a private quarrel he had conceived against Cæsar. . . .

Cæsar also had Cassius in great jealousy, and suspected him much:

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whereupon he said on a time to his friends, "What will Cassius do, think ye? I like not his pale looks." Another time when Cæsar's friends complained unto him of Antonius and Dolabella, that they pretended some mischief towards him: he answered them again, "As for those fat men and smooth-combed heads," quoth he, "I never reckon of them; but these pale-visaged and carrion-lean people, I fear them most," meaning Brutus and Cassius.

Certainly destiny may easier be foreseen than avoided, considering the strange and wonderful signs that were said to be seen before Cæsar's death. For, touching the fires in the element, and spirits running up and down in the night, and also the solitary birds to be seen at noon-days sitting in the great market-place, are not all these signs perhaps worth the noting, in such a wonderful chance as happened? But Strabo the philosopher writeth, that divers men were seen going up and down in fire: and furthermore, that there was a slave of the soldiers that did cast a marvellous burning flame out of his hand, insomuch as they that saw it thought he had been burnt; but when the fire was out, it was found he had no hurt. Cæsar self also doing sacrifice unto the gods, found that one of the beasts which was sacrificed had no heart: and that was a strange thing in nature, how a beast could live without a heart. Furthermore there was a certain soothsayer that had given Cæsar warning long time afore, to take heed of the day of the Ides of March, (which is the fifteenth of the month), for on that day he should be in great danger. That day being come, Cæsar going into the Senate house, and speaking merrily unto the soothsayer, told him, "the Ides of March be come:" "So they be," softly answered the soothsayer, "but yet are they not past." . . . Then going to bed the same night, as his manner was, . . . all the windows and doors of his chamber flying open, the noise awoke him, and made him afraid when he saw such light: but more, when he heard his wife Calpurnia, being fast asleep, weep and sigh, and put forth many fumbling lamentable speeches: for she dreamed that Cæsar was slain, and that she had him in her arms. . . . Insomuch that, Cæsar rising in the morning, she prayed him, if it were possible, not to go out of the doors that day, but to adjourn the session of the Senate until another day. And if that he made no reckoning of her dream, yet that he would search further of the soothsayers by their sacrifices, to know what should happen him that day. Thereby it seemed that Cæsar likewise did fear or suspect somewhat, because his wife Calpurnia until that time was never given to any fear and superstition: and that then he saw her so troubled in mind with this dream she had. But much more afterwards, when the soothsayers having sacrificed many beasts one after another, told him that none did like them: then he determined to send Antonius to adjourn the session of the Senate.

But in the meantime came Decius Brutus, surnamed Albinus, in

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whom Cæsar put such confidence, that in his last will and testament he had appointed him to be his next heir, and yet was of the conspiracy with Cassius and Brutus: he, fearing that if Cæsar did adjourn the session that day, the conspiracy would be betrayed, laughed at the soothsayers, and reproved Cæsar, saying, "that he gave the Senate occasion to mislike with him, and that they might think he mocked them, considering that by his commandment they were assembled, and that they were ready willingly to grant him all things, and to proclaim him king of all his provinces of the Empire of Rome out of Italy, and that he should wear his diadem in all other places both by sea and land. And furthermore, that if any man should tell them from him they should depart for that present time, and return again when Calpurnia should have better dreams, what would his enemies and ill-willers say, and how could they like of his friends' words? And who could persuade them otherwise, but that they would think his dominion a slavery unto them and tyrannical in himself? And yet if it be so," said he, "that you utterly mislike of this day, it is better that you go yourself in person, and, saluting the Senate, to dismiss them till another time." Therewithal he took Cæsar by the hand, and brought him out of his house. . . .

And one Artemidorus also, born in the isle of Gnidos [*Cnidos*], a doctor of rhetoric in the Greek tongue, who by means of his profession was very familiar with certain of Brutus' confederates, and therefore knew the most part of all their practices against Cæsar, came and brought him a little bill, written with his own hand, of all that he meant to tell him. He, marking how Cæsar received all the supplications that were offered him, and that he gave them straight to his men that were about him, pressed nearer to him, and said: "Cæsar, read this memorial to yourself, and that quickly, for they be matters of great weight, and touch you nearly." Cæsar took it of him, but could never read it, though he many times attempted it, for the number of people that did salute him: but holding it still in his hand, keeping it to himself, went on withal into the Senate house. . . . For these things, they may seem to come by chance; but the place where the murther was prepared, and where the Senate were assembled, and where also there stood up an image of Pompey dedicated by himself amongst other ornaments which he gave unto the theatre, all these were manifest proofs, that it was the ordinance of some god that made this treason to be executed, specially in that very place. It is also reported, that Cassius (though otherwise he did favour the doctrine of Epicurus) beholding the image of Pompey, before they entered into the action of their traitorous enterprise, he did softly call upon it to aid him: but the instant danger of the present time, taking away his former reason, did suddenly put him into a furious passion, and made him like a man half besides himself. Now Antonius, that was a faithful friend to

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Cæsar, and a valiant man besides of his hands, him Decius Brutus Albinus entertained out of the Senate house, having begun a long tale of set purpose. So Cæsar coming into the house, all the Senate stood up on their feet to do him honour. Then part of Brutus' company and confederates stood round about Cæsar's chair, and part of them also came towards him, as though they made suit with Metellus Cimber, to call home his brother again from banishment: and thus prosecuting still their suit, they followed Cæsar till he was set in his chair. Who denying their petitions, and being offended with them one after another, because the more they were denied the more they pressed upon him and were the earnester with him, Metellus at length, taking his gown with both his hands, pulled it over his neck, which was the sign given the confederates to set upon him. Then Casca, behind him, strake [*struck*] him in the neck with his sword; howbeit the wound was not great nor mortal, because it seemed the fear of such a devilish attempt did amaze him and take his strength from him, that he killed him not at the first blow. But Cæsar, turning straight unto him, caught hold of his sword and held it hard; and they both cried out, Cæsar in Latin: "O vile traitor Casca, what doest thou?" and Casca, in Greek, to his brother: "Brother, help me." At the beginning of this stir, they that were present, not knowing of the conspiracy, were so amazed with the horrible sight they saw, they had no power to fly, neither to help him, nor so much as once to make an outcry. They on the other side that had conspired his death compassed him in on every side with their swords drawn in their hands, that Cæsar turned him no where but he was stricken at by some, and still had naked swords in his face, and was hackled and mangled among them, as a wild beast taken of hunters. For it was agreed among them that every man should give him a wound, because all their parts should be in this murther: and then Brutus himself gave him a wound. . . . Men report also, that Cæsar did still defend himself against the rest, running every way with his body: but when he saw Brutus with his sword drawn in his hand, then he pulled his gown over his head, and made no more resistance, and was driven either casually or purposedly, by the counsel of the conspirators, against the base whereupon Pompey's image stood, which ran all of a gore-blood till he was slain. Thus it seemed that the image took just revenge of Pompey's enemy, being thrown down on the ground at his feet, and yielding up the ghost there, for the number of wounds he had upon him. For it is reported, that he had three and twenty wounds upon his body: and divers of the conspirators did hurt themselves, striking one body with so many blows.

* * * * * * * *

The next day following, the Senate, being called again to council, did first of all commend Antonius, for that he had wisely stayed and

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quenched the beginning of a civil war: then they also gave Brutus and his consorts great praises; and lastly they appointed them several governments of Provinces. For unto Brutus they appointed Creta; Africa unto Cassius; Asia unto Trebonius; Bithynia unto Cimber; and unto the other, Decius Brutus Albinus, Gaul on this side of the Alps. When this was done, they came to talk of Cæsar's will and testament and of his funerals and tomb. Then Antonius, thinking good his testament should be read openly, and also that his body should be honourably buried, and not in hugger-mugger [*in secrecy*], lest the people might thereby take occasion to be worse offended if they did otherwise: Cassius stoutly spake against it. But Brutus went with the motion, and agreed unto it. . . . When Cæsar's testament was openly read among them [the people], it appeared that he bequeathed unto every citizen of Rome seventy-five drachmas a man; and that he left his gardens and arbours unto the people, which he had on this side of the river Tiber, in the place where now the temple of Fortune is built: the people then loved him, and were marvellous sorry for him. . . . Therewithal the people fell presently into such a rage and mutiny, that there was no more order kept amongst the common people. . . . Howbeit the conspirators, foreseeing the danger before, had wisely provided for themselves and fled.

But there was a poet called Cinna, who had been no partaker of the conspiracy, but was always one of Cæsar's chiefest friends: . . . when he heard that they carried Cæsar's body to burial, being ashamed not to accompany his funerals, he went out of his house, and thrust himself into the prease of the common people that were in a great uproar. And because some one called him by his name Cinna, the people, thinking he had been that Cinna who in an oration he made had spoken very evil of Cæsar, they, falling upon him in their rage, slew him outright in the market-place. This made Brutus and his companions more afraid than any other thing, next unto the change of Antonius. Wherefore they got them out of Rome.

[*From Plutarch's Life of Marcus Brutus.*]

About that time Brutus sent to pray Cassius to come to the city of Sardis, and so he did. Brutus, understanding of his coming, went to meet him with all his friends. There both their armies being armed, they called them both *Emperors*. Now as it commonly happened in great affairs between two persons, both of them having many friends and so many captains under them, there ran tales and complaints betwixt them. Therefore, before they fell in hand with any other matter, they went into a little chamber together, and bade every man avoid, and did shut the doors to them. Then they began to pour out their complaints one to the other, and grew hot and loud, earnestly accusing

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one another, and at length fell both a-weeping. Their friends that were without the chamber, hearing them loud within, and angry between themselves, they were both amazed and afraid also, lest it would grow to further matter: but yet they were commanded that no man should come to them. Notwithstanding, one Marcus Phaonius, that had been a friend and a follower of Cato while he lived, and took upon him to counterfeit a philosopher, not with wisdom and discretion, but with a certain bedlem and frantic motion: he would needs come into the chamber, though the men offered to keep him out. . . . This Phaonius at that time, in despite of the door-keepers, came into the chamber, and with a certain scoffing and mocking gesture, which he counterfeited of purpose, he rehearsed the verses which old Nestor said in Homer:

> "My lords, I pray you hearken both to me,
> For I have seen mo years than suchie three."

Cassius fell a-laughing at him: but Brutus thrust him out of the chamber, and called him dog, and counterfeit cynic. Howbeit his coming in brake their strife at that time, and so they left each other. . . . The next day after, Brutus, upon complaint of the Sardians, did condemn and note Lucius Pella for a defamed person, that had been a Prætor of the Romans, and whom Brutus had given charge unto: for that he was accused and convicted of robbery and pilfery in his office. This judgment much misliked Cassius, because he himself had secretly (not many days before) warned two of his friends, attainted and convicted of the like offences, and openly had cleared them: but yet he did not therefore leave to employ them in any manner of service as he did before. And therefore he greatly reproved Brutus, for that he would shew himself so straight [*strait*] and severe, in such a time as was meeter to bear a little than to take things at the worst. Brutus in contrary manner answered, that he should remember the Ides of March, at which time they slew Julius Cæsar, who neither pilled nor polled the country, but only was a favourer and suborner of all them that did rob and spoil, by his countenance and authority. And if there were any occasion whereby they might honestly set aside justice and equity, they should have had more reason to have suffered Cæsar's friends to have robbed and done what wrong and injury they had would [*wished*] than to bear with their own men. "For then," said he, "they could but have said we had been cowards, but now they may accuse us of injustice, beside the pains we take, and the danger we put ourselves into." And thus may we see what Brutus' intent and purpose was. . . .

Brutus was a careful man, and slept very little, both for that his diet was moderate, as also because he was continually occupied. He never slept in the daytime, and in the night no longer than the time he was driven to be alone, and when everybody else took their rest.

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But now whilst he was in war, and his head ever busily occupied to think of his affairs and what would happen, after he had slumbered a little after supper, he spent all the rest of the night in dispatching of his weightiest causes; and after he had taken order for them, if he had any leisure left him, he would read some book till the third watch of the night, at what time the captains, petty captains, and colonels, did use to come to him. So, being ready to go into Europe, one night very late (when all the camp took quiet rest) as he was in his tent with a little light, thinking of weighty matters, he thought he heard one come in to him, and casting his eye towards the door of his tent, that he saw a wonderful strange and monstrous shape of a body coming towards him, and said never a word. So Brutus boldly asked what he was, a god or a man, and what cause brought him thither? The spirit answered him, "I am thy evil spirit, Brutus: and thou shalt see me by the city of Philippes." Brutus being no otherwise afraid, replied again unto it: "Well, then I shall see thee again." The spirit presently vanished away: and Brutus called his men unto him, who told him that they heard no noise, nor saw anything at all.

* * * * * * * *

The next morning, by break of day, the signal of battle was set out in Brutus' and Cassius' camp which was an arming scarlet coat [*a scarlet coat worn as armor*]: and both the chieftains spake together in the midst of their armies. There Cassius began to speak first, and said: "The gods grant us, O Brutus, that this day we may win the field, and ever after to live all the rest of our life quietly one with another. But sith the gods have so ordained it, that the greatest and chiefest things amongst men are most uncertain, and that if the battle fall out otherwise to-day than we wish or look for, we shall hardly meet again, what art thou then determined to do, to fly, or die?" Brutus answered him: "Being yet but a young man, and not over greatly experienced in the world, I trust[1] (I know not how) a certain rule of philosophy, by the which I did greatly blame and reprove Cato for killing himself, as being no lawful nor godly act, touching the gods: nor concerning men, valiant; not to give place and yield to divine providence, and not constantly and patiently to take whatsoever it pleaseth him to send us, but to draw back and fly: but being now in the midst of the danger, I am of a contrary mind. For if it be not the will of God that this battle fall out fortunate for us, I will look no more for hope, neither seek to make any new supply for war again, but will rid me of this miserable world, and content me with my fortune. For I gave up my life for my country in the Ides of March, for the which I shall live in another more glorious world." Cassius

[1] The past tense, *trusted* (Old English, *truste*), is evidently intended.

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fell a-laughing to hear what he said, and embracing him, "Come on then," said he, "let us go and charge our enemies with this mind. For either we shall conquer, or we shall not need to fear the conquerors." After this talk, they fell to consultation among their friends for the ordering of the battle.

* * * * * * * *

So Cassius himself was at length compelled to fly, with a few about him, unto a little hill, from whence they might easily see what was done in all the plain: howbeit Cassius himself saw nothing, for his sight was very bad, saving that he saw (and yet with much ado) how the enemies spoiled his camp before his eyes. He saw also a great troupe of horsemen, whom Brutus sent to aid him, and thought that they were his enemies that followed him: but yet he sent Titinnius, one of them that was with him, to go and know what they were. Brutus' horsemen saw him coming afar off, whom when they knew that he was one of Cassius' chiefest friends, they shouted out for joy; and they that were familiarly acquainted with him lighted from their horses, and went and embraced him. The rest compassed him in round about on horseback, with songs of victory and great rushing of their harness, so that they made all the field ring again for joy. But this marred all. For Cassius, thinking indeed that Titinnius was taken of the enemies, he then spake these words: "Desiring too much to live, I have lived to see one of my best friends taken, for my sake, before my face." After that, he got into a tent where nobody was, and took Pindarus with him, one of his bondsmen whom he reserved ever for such a pinch, since the cursed battle of the Parthians, where Crassus was slain, though he notwithstanding scaped from that overthrow: but then, casting his cloak over his head, and holding out his bare neck unto Pindarus, he gave him his head to be stricken off. So the head was found severed from the body: but after that time Pindarus was never seen more. Whereupon some took occasion to say that he had slain his master without his commandment. By and by they knew the horsemen that came towards them, and might see Titinnius crowned with a garland of triumph, who came before with great speed unto Cassius. But when he perceived, by the cries and tears of his friends which tormented themselves, the misfortune that had chanced to his captain Cassius by mistaking, he drew out his sword, cursing himself a thousand times that he had tarried so long, and so slew himself presently in the field. Brutus in the mean time came forward still, and understood also that Cassius had been overthrown: but he knew nothing of his death till he came very near to his camp. So when he was come thither, after he had lamented the death of Cassius, calling him the last of all the Romans, being unpossible that Rome should ever breed again so noble and valiant a man

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as he, he caused his body to be buried, and sent it to the city of Thassos, fearing lest his funerals within his camp should cause great disorder.

* * * * * * * *

Now the night being far spent, Brutus as he sat bowed towards Clitus, one of his men, and told him somewhat in his ear: the other answered him not, but fell a-weeping. Thereupon he proved [*spoke to*] Dardanus, and said somewhat also to him: at length he came to Volumnius himself, and speaking to him in Greek, prayed him for the studies' sake which brought them acquainted together, that he would help him to put his hand to his sword, to thrust it in him to kill him. Volumnius denied his request, and so did many others: and amongst the rest, one of them said, there was no tarrying for them there, but that they must needs fly. Then Brutus, rising up, "We must fly indeed," said he, "but it must be with our hands, not with our feet." Then taking every man by the hand, he said these words unto them with a cheerful countenance: "It rejoiceth my heart, that not one of my friends hath failed me at my need, and I do not complain of my fortune, but only for my country's sake: for as for me, I think myself happier than they that have overcome, considering that I have a perpetual fame of our courage and manhood, the which our enemies the conquerors shall never attain unto by force or money; neither can let [*hinder*] their posterity to say that they, being naughty and unjust men, have slain good men, to usurp tyrannical power not pertaining to them." Having said so, he prayed every man to shift for themselves, and then he went a little aside with two or three only, among which Strato was one, with whom he became first acquainted by the study of rhetoric. He came as near to him as he could, and taking his sword by the hilt with both his hands, and falling down upon the point of it, ran himself through. Others say that not he, but Strato (at his request) held the sword in his hand, and turned his head aside, and that Brutus fell down upon it, and so ran himself through, and died presently.

Messala, that had been Brutus' great friend, became afterwards Octavius Cæsar's friend; so, shortly after, Cæsar being at good leisure, he brought Strato, Brutus' friend, unto him, and weeping said: "Cæsar, behold, here is he that did the last service to my Brutus." Cæsar welcomed him at that time, and afterwards he did him as faithful service in all his affairs as any Grecian else he had about him, until the battle of Actium.

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CRITICAL COMMENTS.

(*From Dr. Samuel Johnson's Edition*, 1765.)

Of this tragedy many particular passages deserve regard, and the contention and reconcilement of Brutus and Cassius is universally celebrated; but I have never been strongly agitated in perusing it; and I think it somewhat cold and unaffecting, compared with some other of Shakespeare's plays. His adherence to the real story and to Roman manners seems to have impeded the natural vigour of his genius.

(*From Hazlitt's "Characters of Shakespeare's Plays,"* 1817.)

The truth of history in *Julius Cæsar* is very ably worked up with dramatic effect. The councils of generals, the doubtful turns of battles, are represented to the life. The death of Brutus is worthy of him: it has the dignity of the Roman senator with the firmness of the Stoic philosopher. But what is perhaps better than either is the little incident of his boy Lucius falling asleep over his instrument, as he is playing to his master in his tent, the night before the battle. Nature had played him the same forgetful trick once before, on the night of the conspiracy. The humanity of Brutus is the same on both occasions.

> "It is no matter:
> Enjoy the heavy honey-dew of slumber.
> Thou hast no figures nor no fantasies,
> Which busy care draws in the brains of men,
> Therefore thou sleep'st so sound."

(*From Mrs. Jameson's "Characteristics of Women,"* 1832.)

Almost every one knows by heart Lady Percy's celebrated address to her husband, beginning,

> "O, my good lord, why are you thus alone?"[1]

and that of Portia to Brutus, in *Julius Cæsar*,

> " . . . You've ungently, Brutus,
> Stol'n from my bed."

The situation is exactly similar, the topics of remonstrance are nearly the same; the sentiments and the style as opposite as are the characters of the two women. Lady Percy is evidently accustomed to win more from her fiery lord by caresses than by reason: he loves her in his rough way, "as Harry Percy's wife," but she has no real influence over him; he has no confidence in her.

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[1] 1 *Henry IV*, ii, 3.

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"*Lady Percy.* . . . In faith,
I'll know your business, Harry, that I will.
I fear my brother Mortimer doth stir
About this title, and hath sent for you
To line his enterprise; but if you go—
Hotspur. So far afoot, I shall be weary, love!"

The whole scene is admirable, but unnecessary here, because it illustrates no point of character in her. Lady Percy has no *character*, properly so called, whereas that of Portia is very distinctly and faithfully drawn from the outline furnished by Plutarch. Lady Percy's fond upbraidings, and her half playful, half pouting entreaties, scarcely gain her husband's attention. Portia, with true matronly dignity and tenderness, pleads her right to share her husband's thoughts, and proves it too.

"I grant, I am a woman, but, withal,
A woman that Lord Brutus took to wife;
I grant, I am a woman, but, withal,
A woman well reputed, Cato's daughter.
Think you, I am no stronger than my sex,
Being so father'd, and so husbanded?
* * * * * *
Brutus. You are my true and honourable wife:
As dear to me as are the ruddy drops
That visit my sad heart!"

Portia, as Shakespeare has truly felt and represented the character, is but a softened reflection of that of her husband Brutus: in him we see an excess of natural sensibility, an almost womanish tenderness of heart, repressed by the tenets of his austere philosophy: a Stoic by profession, and in reality the reverse—acting deeds against his nature by the strong force of principle and will. In Portia there is the same profound and passionate feeling, and all her sex's softness and timidity held in check by that self-discipline, that stately dignity, which she thought became a woman "so father'd and so husbanded." The fact of her inflicting on herself a voluntary wound to try her own fortitude is perhaps the strongest proof of this disposition. Plutarch relates that on the day on which Cæsar was assassinated, Portia appeared overcome with terror, and even swooned away, but did not in her emotion utter a word which could affect the conspirators. Shakespeare has rendered this circumstance literally.

"*Portia.* I prithee, boy, run to the senate-house;
Stay not to answer me, but get thee gone.
Why dost thou stay?
Lucius. To know my errand, madam.
Portia. I would have had thee there and here again,
Ere I can tell thee what thou should'st do there.
O constancy! be strong upon my side:
Set a huge mountain 'tween my heart and tongue!
I have a man's mind, but a woman's might.
. . . . . Ay me! how weak a thing
The heart of woman is! O, I grow faint," etc.

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There is another beautiful incident related by Plutarch which could not well be dramatized. When Brutus and Portia parted for the last time in the island of Nisida, she restrained all expression of grief that she might not shake *his* fortitude; but afterwards, in passing through a chamber in which there hung a picture of Hector and Andromache, she stopped, gazed upon it for a time with a settled sorrow, and at length burst into a passion of tears.

If Portia had been a Christian, and lived in later times, she might have been another Lady Russel; but she made a poor Stoic. No factitious or external control was sufficient to restrain such an exuberance of sensibility and fancy; and those who praise the *philosophy* of Portia, and the *heroism* of her death, certainly mistook the character altogether. It is evident, from the manner of her death, that it was not deliberate self-destruction, "after the high Roman fashion," but took place in a paroxysm of madness, caused by overwrought and suppressed feeling, grief, terror, and suspense. Shakespeare has thus represented it:

> "*Brutus.* O Cassius, I am sick of many griefs!
> *Cassius.* Of your philosophy you make no use,
> If you give place to accidental evils.
> *Brutus.* No man bears sorrow better. — Portia is dead.
> *Cassius.* Ha! — Portia?
> *Brutus.* She is dead.
> *Cassius.* How 'scap'd I killing, when I cross'd you so? —
> O insupportable and touching loss! —
> Upon what sickness?
> *Brutus.* Impatient of my absence,
> And grief that young Octavius with Mark Antony
> Had made themselves so strong; — for with her death
> These tidings came. — ***With this she fell distract,***
> And, her attendants absent, swallow'd fire."

So much for woman's philosophy!

(*From Knight's Pictorial Edition*, 1839.)

At the exact period of the action of this drama, Cæsar, possessing the reality of power, was haunted by the weakness of passionately desiring the title of king. Plutarch says: "The chiefest cause that made him mortally hated was the covetous desire he had to be called king." This is the pivot upon which the whole action of Shakespeare's tragedy turns. There might have been another method of treating the subject. The death of Julius Cæsar might have been the catastrophe. The republican and monarchical principles might have been exhibited in conflict. The republican principle would have triumphed in the fall of Cæsar; and the poet would have previously held the balance between the two principles, or have claimed, indeed, our largest sympathies for the principles of Cæsar and his friends, by

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a true exhibition of Cæsar's greatness and Cæsar's virtues. The poet chose another course. And are we, then, to talk, with ready flippancy, of ignorance and carelessness — that he wanted classical knowledge — that he gave himself no trouble? "The fault of the character is the fault of the plot," says Hazlitt. It would have been nearer the truth had he said, the character is determined by the plot. While Cæsar is upon the scene, it was for the poet, largely interpreting the historian, to show the inward workings of "the covetous desire he had to be called king," and most admirably, according to our notions of characterization, has he shown them.

(*From Ulrici's "Shakespeare's Dramatic Art," translated* 1847.)

What can justify apparitions and spirits in an *historical* drama? And in any case, why is it that the ghost of Cæsar appears to Brutus, whose designs, apparently at least, are pure and noble, rather than to Cassius, his sworn enemy? Because, though they appear to be such, they are not so in reality; the design is not really *pure* which has for its first step so arrogant a violation of right. Moreover, Cæsar had been more deeply wronged by Brutus than by Cassius. Brutus, like Coriolanus, had trampled under foot the tenderest and noblest affections of humanity for the sake of the phantom honour of free citizenship. Brutus, lastly, was the very soul of the conspiracy; if his mental energies should be paralyzed, and his strong courage unnerved, the whole enterprise must fail. And so, in truth, it went to pieces, because it was against the will of history — that is, against the eternal counsels of God. It was to signify this great lesson that Shakespeare introduced the ghost upon the stage. Only once, and with a few pregnant words, does the spirit appear; but he is constantly hovering in the background, like a dark thunder-cloud, and is, as it were, the offended and threatening spirit of history itself. It is with the same purpose that Shakespeare has introduced spectral apparitions into another of his historical pieces — *Richard III.* Both dramas belong to the same historical grade; they both represent important turning points in the history of the world — the close of an old, and the commencement of a new state of things — and in such times the guiding finger of God is more obviously apparent than at others.

(*From Merivale's "History of the Romans under the Empire,"* 1862.)

The Dictator had bequeathed to each citizen the sum of three hundred sesterces, or rather less than three pounds sterling. The money itself, indeed, was not forthcoming; for Antonius had already disposed of the whole treasure which had fallen into his hands. But

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Octavius had not yet arrived to discharge his patron's legacies; many formalities and some chances lay between the public avowal of these generous intentions and the claim for their actual fulfilment; and Antonius in the meantime might turn to his own account the grateful acknowledgment of the people for a largess they might never be destined to enjoy. The bare recital of Cæsar's testament operated on their feelings most favourably to his interests. Now for the first time they were fully roused to a sense of their benefactor's wrongs. Now for the first time the black ingratitude of Decimus and the others, his confidants and his assassins, stood revealed in its hideous deformity. The sense of personal loss stifled every specious argument that could be advanced to extenuate the crime. The vindication of the laws, the assertion of liberty, the overthrow of a tyrant and a dynasty of tyrants, all sank at once before the paramount iniquity of destroying the only substantial benefactor the Roman people had ever had. Many a magistrate or conqueror indeed had lavished shows and festivals upon them; the city owed its noblest ornaments to the rivalry of suitors for popularity; but these were candidates for honours and distinctions, and had all a personal object to serve; while the bequest of the murdered Julius was deemed an act of pure generosity; for the dead can have no selfish interests.

The heralds proclaimed throughout the city the appointed place and hour of the obsequies. A funeral pyre was constructed in the Field of Mars, close to the spot where lay the ashes of Julia; for the laws forbade cremation within the walls; and the laws, enacted for purposes of health, were reinforced by feelings of superstition. But the funeral oration was to be pronounced in the Forum, and a temporary chapel, open on every side, modelled, it is said, after the temple of Venus the Ancestress, was erected before the rostra, and gorgeously gilded, for the reception of the body. The bier was a couch inlaid with ivory, and strewn with vestments of gold and purple. At its head was suspended, in the fashion of a warrior's trophy, the toga in which the Dictator had been slain, pierced through and through by the assassins' daggers. Calpurnius Piso walked at the head of the procession, as chief mourner; the body was borne by the highest magistrates and most dignified personages of the State; the people were invited to make oblations for the pyre, of garments, arms, trinkets, and spices. So great was the concourse of the offerers, that the order in which they were appointed to present themselves could not be preserved, but every one was allowed to approach the spot by whatever route he chose from every corner of the city. When the mangled remains were deposited in their place, they were concealed from the gaze of the multitude; but in their stead a waxen effigy was raised aloft, and turned about by machinery in every direction; and the people could distinctly mark the three and twenty wounds repre-

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sented faithfully upon it. Dramatic shows formed, as usual, a part of the ceremony. Passages from the *Electra* of Atillius, and the *Contest for the Arms of Achilles*, a celebrated piece of Pacuvius,[1] were enacted on the occasion. The murder of Agamemnon, and the requital of Ajax, who complained that in saving the Greeks he had saved his own assassins, furnished pungent allusions to the circumstances of the time, and moved the sensibilities of an inflammable populace.

While the feelings of the citizens were thus melting with compassion or glowing with resentment, Antonius came forward, as the first magistrate of the republic, to deliver the funeral eulogy due to the mighty dead. Historians and poets have felt the intense interest of the position he at that moment occupied, and have vied with each other in delineating with the nicest touches the adroitness he displayed in guiding the passions of his audience. Suetonius indeed asserts that he added few words of his own to the bare recital of the decrees of the Senate, by which every honour, human and divine, had been heaped upon Cæsar, and of the oath by which his destined assassins had bound themselves to his defence. But Cicero tells a different story. He speaks with bitter indignation of the praises, the commiseration, and the inflammatory appeals, which he interwove with the address. With such contemporary authority before us, we may believe that the speech reported by Appian is no rhetorical fiction, but a fair representation, both in manner and substance, of the actual harangue. The most exquisite scene in the truest of all Shakespeare's historical delineations adds little, except the charm of verse and the vividness of dramatic action, to the graphic painting of the original record.

This famous speech was in fact a consummate piece of dramatic art. The eloquence of Antonius was less moving than the gestures which enforced it, and the accessory circumstances which he enlisted to plead on his behalf. He addressed himself to the eyes, no less than to the ears of his audience. He disclaimed the position of a panegyrist: his friendship with the deceased might render his testimony suspected. He was, indeed, unworthy to praise Cæsar: the voice of the people alone could pronounce his befitting eulogy. He produced the Acts of the Senate, and of the faction by whose hands Cæsar had fallen, as the vouchers of his assertions. These he recited with a voice tremulous with grief, and a countenance struggling with emotions. He read the decrees which had within a twelvemonth heaped honours upon Cæsar, and which declared his person inviolable, his authority supreme, and himself the chief and father of his country. Were these honours excessive or dangerous to the State,

[1] Ablest of the tragic poets of Rome. Lived about B.C. 220–130.

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the Senate had bestowed them: did they even trench upon the attributes of the gods, the pontiffs had sanctioned them. And when he came to the words *consecrated*, *inviolable*, *father of his country*, the orator pointed with artful irony to the bleeding and lifeless corpse, which neither laws nor oaths had shielded from outrage. He paused, and the dramatic chorus sent forth some ancient wail, such as ages before had been consecrated to the sorrows of heroes, who like Cæsar had been kings of men, and of Houses which like the Julian had sprung from gods and goddesses.

Then, from these examples of high fortune and its tragic issues, he passed on to recite the solemn oath by which the Senate, the nobles, and among them the conspirators themselves, had devoted their hearts and hands to their hero's defence; and thereupon, turning with glowing emotion towards the temple of Jupiter, conspicuous on the Capitol, he exclaimed, "And I, for my part, am prepared to maintain my vow, to avenge the victim I could not save." Such words from the chief magistrate of the State were deeply impressive. The Senators scowled and murmured. Antonius pretended to check his impetuosity and address himself to soothing their alarm. After all, he said, it was not the work of men, it was the judgment of the gods. Cæsar was too great, too noble, too far above the race of men, too nigh to the nature of the immortals, to be overthrown by any power but that of divinity itself. "Let us bow," he exclaimed, "to the stroke as mortal men. Let us bury the past in oblivion. Let us bear away these venerable remains to the abodes of the blessed, with due lamentations and deserved eulogies!"

With these words the consummate actor girt his robes closely around him, and striding to the bier, with his head inclined before it, muttered a hymn to the body, as to the image of a god. In rapid verse or solemn modulated prose he chanted the mighty deeds and glories of the deceased, the trophies he had won, the triumphs he had led, the riches he had poured into the treasury. "Thou, Cæsar, alone wast never worsted in battle. Thou alone hast avenged our defeats and wiped away our disgraces. By thee the insults of three hundred years stand requited. Before thee has fallen the hereditary foe who burned the city of our fathers." So did the Potitii[1] and Pinarii[1] recite their hymns to Hercules: so did the frantic hierophant sing the praises of Apollo. The flamen of Julius seemed instinct with the inspiration of the altar and the tripod, while he breathed the fanatic devotion of the ancient faith.

The blood-smeared image was turned this way and that for all eyes to gaze upon; and, as it seemed to writhe in the agonies of death, the

[1] The names of two ancient Roman families who presided over the worship of Hercules at Rome.

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groans of men and the shrieks of women drowned the plaintive accents of the speaker. Suddenly Antonius raised the mangled garment which hung over the body itself, and waving it before the people disclosed the rents of the murderers' daggers. The excitement of the populace now became uncontrollable. Religious enthusiasm fanned the flame of personal sympathy. They forbade the body to be carried to the Field of Mars for cremation. Some pointed to the temple of Jupiter, where the effigy of the demi-god had been enthroned in front of the deity himself, and demanded that it should be burnt in the holy shrine, and its ashes deposited among its kindred divinities. The priests stepped forward to avert this profanation; and it was then proposed to consume the body in the Pompeian Curia, whence the mighty spirit had winged its flight to the celestial mansions.

Meanwhile chairs, benches, and tables had been snatched from the adjacent buildings, a heap of fuel was raised before the door of the pontifical mansion in the Forum, and the body snatched by tumultuary hands was cast upon it in a frenzy of excitement. Two young men, girt with swords, and javelin in hand, were seen to apply the torch. Such a vision had appeared in ancient times in the heat of battle. Castor and Pollux, it was believed, had descended more than once in human form to save the republic. A divine sanction was thus given to the deed: every scruple was overruled; and it was resolved to consume the hero's remains in the heart of his own city. The people continued to pile up branches and brushwood; the musicians and players added their costly garments to the heap, the veterans their arms, the matrons their ornaments; even the trinkets which adorned the children's frocks were torn off, and offered in the blazing conflagration.

Cæsar was beloved by the Romans; he was not less dear to the foreigners who owed so much to his ascendency, and had anticipated so much more. Gauls, Iberians, Africans, and Orientals crowded in successive groups around the pyre, and gave vent to the sense of their common misfortune. Among them the Jews were eminently conspicuous. Cæsar was the only Roman who had respected their feelings and assured them of his sympathy. Many of this people continued for several nights to assemble with sorrow and resentment on the spot, and uttered another funeral dirge over the blighted hopes of their nation.

While other illustrious men had been reported great for their excellence in some one department of human genius, it was declared by the concurrent voice of antiquity, that Cæsar was excellent in all. He had genius, understanding, memory, taste, reflection, industry, and exactness. *He was great, repeats a modern writer, in everything he undertook; as a captain, a statesman, a law-giver, a jurist, an orator, a*

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poet, an historian, a grammarian, a mathematician, and an architect. The secret of his manifold excellence was discovered by Pliny in the unparalleled energy of his intellectual powers, which he could devote without distraction to several objects at once, or rush at any moment from one occupation to another with the abruptness and rapidity of lightning. Cæsar could be writing and reading, dictating and listening, all at the same time; he was wont to occupy four amanuenses at once, and had been known, on occasions, to employ as many as seven together. And, as if to complete the picture of the most perfect specimen of human ability, we are assured that in all the exercises of the camp, his vigour and skill were not less conspicuous. He fought at the most perilous moments in the ranks of the soldiers; he could manage his charger without the use of reins; and he saved his life at Alexandria by his address in the art of swimming.

(*From Gervinus's "Shakespeare Commentaries," translated* 1863.)

With what reverence Shakespeare viewed Cæsar's character as a whole we learn from several passages of his works, and even in this play from the way in which he allows his memory to be respected as soon as he is dead. In the descriptions of Cassius we look back upon the time when the great man was natural, simple, undissembling, popular, and on an equal footing with others. Now he is spoiled by victory, success, power, and by the republican courtiers who surround him. He stands close on the borders between usurpation and discretion; he is master in reality, and is on the point of assuming the name and the right; he desires heirs to the throne; he hesitates to accept the crown which he would gladly possess; he is ambitious, and fears he may have betrayed this in his paroxysms of epilepsy; he exclaims against flatterers and cringers, and yet both please him. All around him treat him as a master, his wife as a prince; the senate allow themselves to be called *his* senate; he assumes the appearance of a king even in his house; even with his wife he uses the language of a man who knows himself secure of power; and he maintains everywhere the proud, strict bearing of a soldier, which is represented even in his statues. If one of the changes at which Plutarch hints lay in this pride, this haughtiness, another lay in his superstition. In the suspicion and apprehension before the final step, he was seized, contrary to his usual nature and habit, with misgivings and superstitious fears, which affected likewise the hitherto free-minded Calphurnia. These conflicting feelings divide him, his forebodings excite him, his pride and his defiance of danger struggle against them, and restore his former confidence, which was natural to him, and which causes his ruin; just as a like confidence, springing from another source, ruined Brutus.

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(*From Craik's "English of Shakespeare,"* 1857.)

The play might more fitly be called after Brutus than after Cæsar. And still more remarkable is the partial delineation that we have of the man. We have a distinct exhibition of little else beyond his vanity and arrogance, relieved and set off by his good nature or affability. He is brought before us only as "the spoilt child of victory." All the grandeur and predominance of his character is kept in the background, or in the shade — to be inferred, at most, from what is said by the other *dramatis personæ* — by Cassius on the one hand and by Antony on the other in the expression of their own diametrically opposite natures and aims, and in a very few words by the calmer, milder, and juster Brutus — nowhere manifested by himself. It might almost be suspected that the complete and full-length Cæsar had been carefully reserved for another drama. Even Antony is only half delineated here, to be brought forward again on another scene: Cæsar needed such reproduction much more, and was as well entitled to a stage which he should tread without an equal. He is only a subordinate character in the present play; his death is but an incident in the progress of the plot. The first figures, standing conspicuously out from all the rest, are Brutus and Cassius.

(*From Froude's "Cæsar: A Sketch,"* 1878.)

CÆSAR AND THE CONSPIRATORS.

Sixty senators, in all, were parties to the immediate conspiracy. Of these, nine tenths were members of the old faction whom Cæsar had pardoned, and who, of all his acts, resented most that he had been able to pardon them. Their motives were the ambition of their order and personal hatred of Cæsar: but they persuaded themselves that they were animated by patriotism; and as, in their hands, the Republic had been a mockery of liberty, so they aimed at restoring it by a mock tyrannicide. Their oaths and their professions were nothing to them. If they were entitled to kill Cæsar, they were entitled equally to deceive him. No stronger evidence is needed of the demoralization of the Roman Senate than the completeness with which they were able to disguise from themselves the baseness of their treachery. One man only they were able to attract into coöperation who had a reputation for honesty, and could be conceived, without absurdity, to be animated by a disinterested purpose.

Marcus Brutus was the son of Cato's sister Servilia; and although, under the influence of his uncle, he had taken the Senate's side in the war, he had accepted afterwards not pardon only from Cæsar, but favours of many kinds, for which he had professed, and probably felt, some real gratitude. He had married Cato's daughter, Portia, and

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on Cato's death had published a eulogy upon him. Cæsar left him free to think and write what he pleased. He had made him Prætor; he had nominated him to the governorship of Macedonia. Brutus was perhaps the only member of the senatorial party in whom Cæsar felt genuine confidence. His known integrity, and Cæsar's acknowledged regard for him, made his accession to the conspiracy an object of particular importance. The name of Brutus would be a guaranty to the people of rectitude of intention. Brutus, as the world went, was of more than average honesty. He had sworn to be faithful to Cæsar, as the rest had sworn; and an oath with him was not a thing to be emotionalized away: but he was a fanatical republican, a man of gloomy habits, given to dreams and omens, and easily liable to be influenced by appeals to visionary feelings. Caius Cassius, his brother-in-law, was employed to work upon him. Cassius, too, was Prætor that year, having been also nominated to office by Cæsar. He knew Brutus, he knew where and how to move him. He reminded him of the great traditions of his name. A Brutus had delivered Rome from the Tarquins. The blood of a Brutus was consecrated to liberty. This, too, was mockery: Brutus, who expelled the Tarquins, had put his sons to death, and died childless: Marcus Brutus came of good plebeian family, with no glories of tyrannicide about them; but the imaginary genealogy suited well with the spurious heroics which veiled the motives of Cæsar's murderers.

Brutus, once wrought upon, became with Cassius the most ardent in the cause, which assumed the aspect to him of a sacred duty. Behind them were the crowd of Senators of the familiar faction, and others worse than they, who had not even the excuse of having been partisans of the beaten cause; men who had fought at Cæsar's side till the war was over, and believed, like Labienus, that to them Cæsar owed his fortune. One of these was Trebonius, who had misbehaved himself in Spain, and was smarting under the recollection of his own failures. Trebonius had been named by Cæsar for a future consulship; but a distant reward was too little for him. Another and yet a baser traitor was Decimus Brutus, whom Cæsar valued and trusted beyond all his officers; whom he had selected as guardian for Octavius, and had noticed, as was seen afterwards, with special affection in his will. The services of these men were invaluable to the conspirators on account of their influence with the army. Decimus Brutus, like Labienus, had enriched himself in Cæsar's campaigns, and had amassed near half a million of English money.

So composed was this memorable band, to whom was to fall the bad distinction of completing the ruin of the senatorial rule. Cæsar would have spared something of it; enough, perhaps, to have thrown up shoots again as soon as he had himself passed away in the common course of nature. By combining in a focus the most hateful charac-

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teristics of the order, by revolting the moral instincts of mankind by ingratitude and treachery, they stripped their cause of the false glamour which they hoped to throw over it. The profligacy and avarice, the cynical disregard of obligation, which had marked the Senate's supremacy for a century, had exhibited abundantly their unfitness for the high functions which had descended to them; but custom, and natural tenderness for a form of government, the past history of which had been so glorious, might have continued still to shield them from the penalty of their iniquities. The murder of Cæsar filled the measure of their crimes, and gave the last and necessary impulse to the closing act of the revolution.

Cæsar was dead. But Cæsar still lived. "It was not possible that the grave should hold him." The people said that he was a god, and had gone back to Heaven, where his star had been seen ascending; his spirit remained on Earth, and the vain blows of the assassins had been but "malicious mockery." "We have killed the king," exclaimed Cicero in the bitterness of his disenchantment, "but the kingdom is with us still": "we have taken away the tyrant; the tyranny survives."

Cæsar had not overthrown the oligarchy: their own incapacity, their own selfishness, their own baseness, had overthrown them. Cæsar had been but the reluctant instrument of the Power which metes out to men the inevitable penalties of their own misdeeds. They had dreamt that the Constitution was a living force which would revive of itself as soon as its enemy was gone. They did not know that it was dead already, and that they had themselves destroyed it. The Constitution was but an agreement by which the Roman people had consented to abide for their common good. It had ceased to be for the common good. The experience of fifty miserable years had proved that it meant the supremacy of the rich, maintained by the bought votes of demoralized electors. The soil of Italy, the industry and happiness of tens of millions of mankind, from the Rhine to the Euphrates, had been the spoil of five hundred families and their relatives and dependents, of men whose occupation was luxury, and whose appetites were for monstrous pleasures. The self-respect of reasonable men could no longer tolerate such a rule in Italy or out of it.

In killing Cæsar the Optimates had been as foolish as they were treacherous; for Cæsar's efforts had been to reform the Constitution, not to abolish it. The Civil War had risen from their dread of his second consulship, which they had feared would make an end of their corruptions; and that the Constitution should be purged of the poison in its veins, was the sole condition on which its continuance was possible. The obstinacy, the ferocity, the treachery of the aristocracy had compelled Cæsar to crush them; and the more desperate their struggles, the more absolute the necessity became. But he alone could

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have restored as much of popular liberty as was consistent with the responsibilities of such a government as the Empire required. In Cæsar alone were combined the intellect and the power necessary for such a work: they had killed him, and in doing so had passed final sentence on themselves. Not as realities any more, but as harmless phantoms, the forms of the old Republic were henceforth to persist.

PERSONAL TRAITS OF CÆSAR.

In person Cæsar was tall and slight. His features were more refined than was usual in Roman faces; the forehead was wide and high, the nose large and thin, the lips full, the eyes dark gray like an eagle's, the neck extremely thick and sinewy. His complexion was pale. His beard and moustache were kept carefully shaved. His hair was short and naturally scanty, falling off towards the end of his life, and leaving him partially bald. His voice, especially when he spoke in public, was high and shrill. His health was uniformly strong until his last year, when he became subject to epileptic fits. He was a great bather, and scrupulously clean in all his habits; abstemious in his food, and careless in what it consisted; rarely or never touching wine, and noting sobriety as the highest of qualities, when describing any new people. He was an athlete in early life, admirable in all manly exercises, and especially in riding. In Gaul he rode a remarkable horse, which he had bred himself, and which would let no one but Cæsar mount him. From his boyhood it was observed that he was the truest of friends, that he avoided quarrels, and was most easily appeased when offended. In manner he was quiet and gentlemanlike, with the natural courtesy of high breeding. On an occasion when he was dining somewhere, the other guests found the oil too rancid for them: Cæsar took it without remark, to spare his entertainer's feelings. When on a journey through a forest with his friend Oppius, he came one night to a hut where there was a single bed. Oppius being unwell, Cæsar gave it up to him, and slept on the ground.

CÆSAR AS A STATESMAN.

Like Cicero, Cæsar entered public life at the bar. He belonged by birth to the popular party, but he showed no disposition, like the Gracchi, to plunge into political agitation. His aims were practical. He made war only upon injustice and oppression; and, when he commenced as a pleader, he was noted for the energy with which he protected a client whom he believed to have been wronged. When he rose into the Senate, his powers as a speaker became strikingly remarkable. Cicero, who often heard him, and was not a favourable judge, said that there was a pregnancy in his sentences and a dignity in his manner which no orator in Rome could approach. But he never

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spoke to court popularity: his aim from first to last was better government, the prevention of bribery and extortion, and the distribution among deserving citizens of some portion of the public land which the rich were stealing. The Julian laws, which excited the indignation of the aristocracy, had no other objects than these; and had they been observed they would have saved the Constitution. The purpose of government he conceived to be the execution of justice; and a constitutional liberty under which justice was made impossible did not appear to him to be liberty at all.

Cæsar, it was observed, when anything was to be done, selected the man who was best able to do it, not caring particularly who or what he might be in other respects. To this faculty of discerning and choosing fit persons to execute his orders may be ascribed the extraordinary success of his own provincial administration, the enthusiasm which was felt for him in the North of Italy, and the perfect quiet of Gaul after the completion of the conquest. Cæsar did not crush the Gauls under the weight of Italy. He took the best of them into the Roman service, promoted them, led them to associate the interests of the Empire with their personal advancement and the prosperity of their own people. No act of Cæsar's showed more sagacity than the introduction of Gallic nobles into the Senate; none was more bitter to the Scipios and Metelli, who were compelled to share their august privileges with these despised barbarians.

CÆSAR IN WAR.

It was by accident that Cæsar took up the profession of a soldier; yet perhaps no commander who ever lived showed greater military genius. The conquest of Gaul was effected by a force numerically insignificant, which was worked with the precision of a machine. The variety of uses to which it was capable of being turned implied, in the first place, extraordinary forethought in the selection of materials. Men whose nominal duty was merely to fight were engineers, architects, mechanics of the highest order. In a few hours they could extemporize an impregnable fortress on an open hillside. They bridged the Rhine in a week. They built a fleet in a month. The legions at Alesiæ held twice their number pinned within their works, while they kept at bay the whole force of insurgent Gaul, entirely by scientific superiority.

The machine, which was thus perfect, was composed of human beings who required supplies of tools, and arms, and clothes, and food, and shelter; and for all these it depended on the forethought of its commander. Maps there were none. Countries entirely unknown had to be surveyed; routes had to be laid out; the depths and courses of rivers, the character of mountain passes, had all to be ascertained.

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Allies had to be found among tribes as yet unheard of. Countless contingent difficulties had to be provided for, many of which must necessarily arise, though the exact nature of them could not be anticipated.

When room for accidents is left open, accidents do not fail to be heard of. But Cæsar was never defeated when personally present, save once at Gergovia, and once at Durazzo: the failure at Gergovia was caused by the revolt of the Ædui; and the manner in which the failure at Durazzo was retrieved showed Cæsar's greatness more than the most brilliant of his victories. He was rash, but with a calculated rashness, which the event never failed to justify. His greatest successes were due to the rapidity of his movements, which brought him on the enemy before they heard of his approach. He travelled sometimes a hundred miles a day, reading or writing in his carriage, through countries without roads, and crossing rivers without bridges. No obstacle stopped him when he had a definite end in view. In battle he sometimes rode; but he was more often on foot, bareheaded, and in a conspicuous dress, that he might be seen and recognized. Again and again by his own efforts he recovered a day that was half lost. He once seized a panic-stricken standard-bearer, turned him round, and told him that he had mistaken the direction of the enemy. He never misled his army as to an enemy's strength; or, if he misstated their numbers, it was only to exaggerate.

Yet he was singularly careful of his soldiers. He allowed his legions rest, though he allowed none to himself. He rarely fought a battle at a disadvantage. He never exposed his men to unnecessary danger; and the loss by wear and tear in the campaigns in Gaul was exceptionally and even astonishingly slight. When a gallant action was performed, he knew by whom it had been done; and every soldier, however humble, might feel assured that if he deserved praise, he would have it. The army was Cæsar's family. When Sabinus was cut off, he allowed his beard to grow, and he did not shave it till the disaster was avenged. If Quintus Cicero had been his own child, he could not have run greater personal risk to save him when shut up at Charleroy. In discipline he was lenient to ordinary faults, and not careful to make curious inquiries into such things. He liked his men to enjoy themselves. Military mistakes in his officers, too, he always endeavoured to excuse, never blaming them for misfortunes, unless there had been a defect of courage as well as judgment. Mutiny and desertion only he never overlooked. And thus no general was ever more loved by, or had greater power over, the army which served under him.

His leniency to the Pompeian faction may have been politic, but it arose also from the disposition of the man. Cruelty originates in fear, and Cæsar was too indifferent to death to fear anything. So far

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as his public action was concerned, he betrayed no passion save hatred of injustice; and he moved through life calm and irresistible, like a force of Nature.

CÆSAR AS AN AUTHOR.

Cicero has said of Cæsar's oratory, that he surpassed those who practised no other art. His praise of him as a man of letters is yet more delicately and gracefully emphatic. Most of his writings are lost; but there remain seven books of Commentaries on the wars in Gaul, and three books upon the Civil War. Of these it was that Cicero said, in an admirable image, that fools might think to improve on them, but that no wise man would try it; they were bare of ornament, the dress of style dispensed with, like an undraped human figure perfect in all its lines, as Nature made it. In his composition, as in his actions, Cæsar is entirely simple. He indulges in no image, no laboured descriptions, no conventional reflections. His art is unconscious, as the highest art always is. The actual fact of things stands out as it really was, not as mechanically photographed, but interpreted by the calmest intelligence, and described with unexaggerated feeling. No military narrative has approached the excellence of the history of the war in Gaul. Nothing is written down which could be dispensed with; nothing important is left untold; while the incidents themselves are set off by delicate and just observations on human character.

The books on the Civil War have the same simplicity and clearness, but a vein runs through them of strong if subdued emotion. They contain the history of a great revolution related by the principal actor in it; but no effort can be traced to set his own side in a favourable light, or to abuse or depreciate his adversaries. Cæsar does not exult over his triumphs, or parade the honesty of his motives. The facts are left to tell their own story; and the gallantry and endurance of his own troops are not related with more feeling than the contrast of the confident hopes of the patrician leaders at Pharsalia and the luxury of their camp with the overwhelming disaster which fell upon them. About himself and his own exploits there is not one word of self-complacency or self-admiration. In his writings, as in his life, Cæsar is always the same, — direct, straightforward, unmoved save by occasional tenderness, describing with unconscious simplicity how the work which had been forced upon him was accomplished. He wrote with extreme rapidity in the intervals of other labour; yet there is not a word misplaced, not a sign of haste anywhere, save that the conclusion of the Gallic war was left to be supplied by a weaker hand.

(*From Hudson's Introduction to the Play*, 1878.)

I have no doubt that Shakespeare perfectly understood the whole height and compass of Cæsar's vast and varied capacity. And I some-

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times regret that he did not render him as he evidently saw him, inasmuch as he alone, perhaps, of all the men who ever wrote could have given an adequate expression of that colossal man. And this seeming contradiction between Cæsar as known and Cæsar as rendered by him, is what, more than anything else in the drama, perplexes me. But there is, I think, a very refined, subtle, and peculiar irony pervading this, more than any other of the poet's plays; not intended as such, indeed, by the speakers, but a sort of historic irony — the irony of Providence, so to speak, or, if you please, of fate; much the same as is implied in the proverb, "A haughty spirit goes before a fall." This irony crops out in many places. Thus we have Cæsar most blown with self-importance and godding it in the loftiest style when the daggers of the assassins are on the very point of leaping at him. So, too, all along, we find Brutus most confident in those very things where he is most at fault, or acting like a man "most ignorant of what he's most assured"; as when he says that Antony "can do no more than Cæsar's arm when Cæsar's head is off." This, to be sure, is not meant ironically by him; but it is turned into irony by the fact that Antony soon tears the cause of the conspirators all to pieces with his tongue. So, again, of the passage where Cassius mockingly gods Cæsar; the subsequent course of events has the effect of inverting his mockery against himself. . . .

* * * * * * * *

. . . It may well be thought that Cæsar was too great for the hero of a drama, since his greatness, if brought forward in full measure, would leave no room for anything else, at least would preclude any proper dramatic balance and equipoise. It was only as a sort of underlying potency, or a force withdrawn into the background, that his presence was compatible with that harmony and reciprocity of several characters which a well-ordered drama requires. At all events, it is pretty clear that, where he was, such figures as Brutus and Cassius could never be very considerable, save as his assassins. They would not have been heard of in our day, if they had not "struck the foremost man of all this world." Now, in the drama, whatever there was in Brutus and Cassius that was noble, and there was much that was noble in them, has a full and fair showing; and if Cæsar is sacrificed to them, the reason may be that there was more danger of doing injustice to them than to him, inasmuch as Cæsar could better take care of himself.

(*From Edward Dowden, LL.D.*, 1879.)

Everything in the play of *Julius Cæsar* is wrought out with great care and completeness; it is well planned and well proportioned; there is no tempestuousness of passion, and no artistic mystery. The

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style is full but not overburdened with thought or imagery: this is one of the most perfect of Shakespeare's plays; greater tragedies are less perfect, perhaps for the very reason that they try to grasp greater, more terrible, or more piteous themes.

In *King Henry V* Shakespeare had represented a great and heroic man of action. In the serious plays, which come next in chronological order, *Julius Cæsar* and *Hamlet*, the poet represents two men who were forced to act — to act in public affairs and affairs of life and death — yet who were singularly disqualified for playing the part of men of action. Hamlet cannot act because his moral energy is sapped by a kind of scepticism and sterile despair about life; because his own ideas are more to him than deeds; because his will is diseased. Brutus does act, but he acts as an idealistic and theorist might, with no eye for the actual bearing of facts, and no sense of the true importance of persons. Intellectual doctrines and moral ideals rule the life of Brutus; and his life is most noble, high, and stainless, but his public action is a series of practical mistakes. Yet even while he errs, we admire him; for all his errors are those of a pure and lofty spirit. He fails to see how full of power Antony is; because Antony loves pleasure, and is not a Stoic, like himself; he addresses calm arguments to the excited Roman mob; he spares the life of Antony, and allows him to address the people; he advises ill in military matters. All the practical gifts, insight and tact, which Brutus lacks, are possessed by Cassius; but of Brutus' moral purity, veneration of ideals, disinterestedness, and freedom from unworthy personal motive, Cassius possesses little. And the moral power of Brutus has in it something magisterial, which enables it to oversway the practical judgment of Cassius. In his wife — Cato's daughter, Portia — Brutus has found one who is equal to and worthy of himself. Shakespeare has shown her as perfectly a woman — sensitive, finely-tempered, tender — yet a woman who, by her devotion to moral ideals, might stand beside such a father and such a husband. And Brutus, with all his stoicism, is gentle and tender; he can strike down Cæsar, if Cæsar be a tyrant, but he cannot roughly rouse a sleeping boy (Act IV, sc. iii, 268).

Antony is a man of genius, with many splendid and some generous qualities, but self-indulgent, pleasure-loving, and a daring adventurer rather than a great leader of the State.

The character of Cæsar is conceived in a curious and almost irritating manner. Shakespeare (as passages in other plays show) was certainly not ignorant of the greatness of one of the world's greatest men. But here it is his weaknesses that are insisted on. He is failing in body and mind, influenced by superstition, yields to flattery, thinks of himself as almost superhuman, has lost some of his insight into character, and his sureness and swiftness of action. Yet the

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play is rightly named *Julius Cæsar*. His bodily presence is weak, but his spirit rules throughout the play, and rises after his death in all its might, towering over the little band of conspirators, who at length fall before the spirit of Cæsar as it ranges for revenge.

(*From Morley's Introduction to the Play*, 1886.)

Shakespeare's *Julius Cæsar* is a play of government, but it is not enough merely to say that it represents government in its chief forms. The sweep of the story brings before us — in Rome the centre of old rule — unstable populace, democratic tribunes, republicans in their two main types, as the practical republican whose thought is for himself, and the philosophical, whose thought is for the world; it paints feeble man in greed of the empire, and tyrannicide as worse than fruitless; shows oligarchy risen from the ruins with a tyranny far greater than that from which the bare mistrust had caused escape to be sought by murder; it paints civil war, and includes foreshadowings of the disunion between chiefs of equal power. Their strife is shown in the play of *Antony and Cleopatra*, that continues the sequence of events to the final triumph of Octavius.

There is all this, no doubt, furnishing material for the two stories; and Shakespeare, as in preceding plays, made use of the historical groundwork as a parable against sedition and a warning of the ills of civil war, while the direct human interest, the centre of action, might lie in something else. So in this pair of plays, one, *Antony and Cleopatra*, has its centre in the house of the strange woman by whom many strong men have been slain. But in *Julius Cæsar* the centre of human interest is the centre also of the question of government. Religious men, opposed to her in faith, had more than once plotted the assassination of Elizabeth; and that the death of the childless queen might, whenever it happened, bring on another contest for the crown, was in the latter years of Elizabeth's reign widely feared. But a true dramatist like Shakespeare will never place the point of unity, the centre of crystallization, so to speak, with which every line in a good play, poem, picture, statue, song, or whatever else may claim to be a work of art, has its relation, in anything so abstract and impersonal as the mere conception of government. The central thought of a play of Shakespeare's is to be found always in some one human truth that strikes home to the soul of some one man, through whom it passes insensibly into the souls of all who have been interested in his story.

Which, then, of the persons in this play of *Julius Cæsar* is the one upon whom Shakespeare seeks especially to fix attention? Beyond question, it is Brutus. The centre of interest will lie in him. Shunning, as we must always, the paths of dry speculation which invariably

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lead those who follow them to deserts far away from Shakespeare's track, we ask, as we must always, what is the most direct and obvious source of our strong human interest in the person whose fortunes are most continuously and visibly affected by the action of the plot. Brutus is represented as a man gentle and noble in the best sense of each word, the most perfect character in Shakespeare, but for one great error in his life. All Rome had so much faith in his unblemished honour, that the conspirators who had determined to strike down Cæsar by assassination in the hour when he was about to grasp the sole dominion of Rome, strongly desired companionship of Brutus to give to their deed colour of right, and win for it more readily the assent of the people. There is in the blood of Brutus a love of liberty so strong that it is a virtue tending to excess. Upon this and upon his unselfish concern for the common good, his brother-in-law Cassius works, and by his working sways the scales of judgment, and leads Brutus to do evil that good may come of it. Not for ill done, but for mistrust of what might come, with no motive but the highest desire for his country's good, with no personal grudge in his heart, but a friend's affection for the man he struck, Brutus took part in an assassination. Portents are so inwoven with the action of the play as to suggest the presence of the gods in the affairs of men. The stroke that was to free Rome from a possible tyranny gave three tyrants for one, civil war for peace, and sent to a cruel death, by self-murder, the faithful wife who was dear to Brutus as the ruddy drops that visited his sad heart. The spirit of Cæsar haunted Brutus as his evil spirit, and the last cry at Philippi was, "O Julius Cæsar, thou art mighty yet!" as Cæsar's chief assassins were dying by their own hands on the swords that stabbed him.

(*From K. Deighton's Introduction to the Play*, 1890.)

It will be well to consider the point of view from which Shakespeare intended to show us Julius Cæsar. For, as here shown, he is in no wise the Julius Cæsar of the poet's conception in others of his plays, in no wise the Julius Cæsar of history or tradition when in the fulness of his splendid achievements he dazzled the world. It is his littleness, not his grandeur; his personal defects; his moral weaknesses; his superstition; his boastful language, not his stern simplicity; his doubts and fears, not his calm decision and unflinching courage; which are here brought out with persistent and constant emphasis. Moreover, though the play is called after his name, Cæsar appears in three scenes only, and dies at the beginning of the third act. Brutus, on the other hand, is prominent throughout, and all that is noble, heroic, and lovable in his character is shown us with abundant power and clearness. . . . It is to be noticed that Shakespeare had authority from Plutarch

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and Suetonius for the change which came over Cæsar's character in his later days; and to a consciousness of physical weakness and waning powers of the mind we may no doubt ascribe those failings which have already been noticed.

(*From H. C. Beeching's Introduction to the Play*, 1890.)

We are summoned by the title to the play of *Julius Cæsar*, and when we look "an old man cometh up." But as we listen, it is the familiar voice that speaks. He crosses the stage twice; each time the first word he utters is just a quiet word of summons, in the perfectly calm tone of a man who is always obeyed — "Calpurnia," "Antonius." Each time we notice that his eye, however apparently filmed over with infirmity and conceit, is really as penetrating as ever. Of the Soothsayer his judgment is, "He is a dreamer," as he was; but of men like Cassius, "and therefore are they very dangerous." But while we notice this, we cannot help recognizing also an aloofness from men, as of the centre of a system from the satellites whom it attracts and repels. Not only are all else conscious of his greatness — his wife, his court, "his senate" — but he is conscious of it. He worships among the rest. He speaks of his name as something set firm and sure above chance and change. We notice also that "he is superstitious grown of late." He bids Calpurnia stand in Antony's way at the Lupercalia; he sends to the augurs to know if the omens are favourable. And yet this is not allowed to interfere with his considered action. There is no doubt he is very nervous. He is growing old; he does not feel the same buoyancy and happy confidence in his fortune; but he will not for all that be false to himself. Whether the "ceremonies" affect all the world or himself only, if something is fated, it is fated; being a coward will not alter it. And though the voice that speaks is trembling, it is the real Cæsar who speaks.

The last scene in which he appears in the flesh is admirably contrived as a climax. He is all but king, and his sense of his own greatness is at the full. We see him at his worst. Still there is not wanting a kingly grace. ("*What touches us ourself shall be last served.*") And though his words are big ("*Hence, wilt thou lift up Olympus?*") they are in no sense the words of an arbitrary tyrant. It is as the incarnation of right judgment become law that Cæsar has such reverence for himself. ("*Thy brother by decree is banished.*" "*But I am constant as the northern star.*") We feel, therefore, that Cæsar's infirmities, infirm as they may be, are of the flesh, not of the spirit.

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CHRONOLOGICAL — CÆSAR.

Cæsar's Age.		Date B.C.
	His father had been prætor. Father's sister was wife of the elder Marius.	
	Birth (according to Anthon, July 10), according to the common account, July 12.	100[1]
13	Assumed the *toga virilis*	87
14	*Flamen Dialis.* Priest of Jupiter	86
16	Married Cornelia, daughter of Cornelius Cinna, the Dictator.	84
	Commanded by Sulla to divorce his wife, he refused, was deprived of his priesthood, of wife's dower and inheritance.	
18	Was proscribed. Fled from Rome. Was concealed among the Sabines. Went to Nicomedes, king of Bithynia. Served with distinction in the Roman army in Cilicia. Commanded fleet that blockaded Mitylene, and at the storming of the city won the crown of oak leaves for personal bravery.	82
21	On the death of Sulla, returned to Rome	79
23	Prosecuted Dolabella for corrupt practices as governor.	77
24	Started for Rhodes to study oratory under Cicero's instructor, Apollonius Molo, and was captured by the pirates. Prisoner a month at Pharmacusa till ransomed by the payment of 50 talents.	76
	Manned Milesian vessels, captured and crucified the pirates.	
26	Returned to Rome	74
	Elected Military Tribune.	
30	Aided in overthrowing Sulla's constitution	70
32	Elected *Quæstor* for Farther Spain. Wife died . . .	68
33	Married Pompeia, cousin of Pompey the Great, granddaughter of Sulla.	67
34	Supported the *Lex Manilia*	66
35	Became *Curule Ædile.* With the wealthy Bibulus. Exhibited great games.	65
	Pompeius was in the East. Cæsar restored to the Capitol the statues and trophies of Marius. Opposed and punished the agents of the Sulla faction.	
36	Elected *Pontifex Maximus* (over Catulus, candidate of the aristocracy).	64
37	Cicero Consul. Conspiracy of Catiline. Cæsar opposed sentence of death without trial. His life threatened.	63

[1] Mommsen says 102 B.C.

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CHRONOLOGICAL — CÆSAR (*continued*).

Cæsar's Age.		Date B.C.
38	Became *Prætor*. Affair of *Bona Dea* and Clodius. Divorced.	62
39	*Proprætor* in Spain, notwithstanding adverse decree of the Senate. Was granted a triumph, but not permitted to stand for the consulship while absent.	61
40	Elected Consul with L. Calpurnius	60
41	Coalition with Pompey and Crassus. Married Calpurnia. Gave his daughter Julia in marriage to Pompey. Proposed and carried an agrarian law against the opposition of Bibulus. Senate decreed to him for 5 years the government of Transalpine and Cisalpine Gaul and Illyricum, with 3 legions.	59
42	Went in the spring as *Proconsul* to Gaul. Victorious campaign against the Helvetians and the German Ariovistus before winter.	58
43	Campaign against the Belgæ. Subdued the nations between the Rhine and the Seine.	57
44	Overran nearly all the rest of Gaul. Coalition rearranged at Lucca with Pompey and Crassus for another 5 years.	56
45	Surprised and vanquished two powerful hostile German tribes. Bridged the Rhine. Invaded Britain.	55
46	Again invaded Britain. Defeated Cassivelaunus. Daughter Julia, Pompey's wife, died.	54
47	Suppressed revolt among the Gallic nations. Defeated the Eburones under Ambiorix. Crassus defeated and slain by the Parthians. Cæsar remained in Gaul through the winter.	53
48	Suppressed the general insurrection of the Gauls led by Vercingetorix. Captured Alesia.	52
49	Completed the pacification of Gaul. Pompey left Cæsar and joined the aristocratic party.	51
50	Senate ordered, but the Tribune Curio vetoed the order, that Cæsar resign his command. Cæsar offered to do it, if Pompey would do the same. Both ordered to furnish a legion. Cæsar obeyed, and gave back a legion to Pompey. Two legions taken from Cæsar. On motion of Scipio, Senate ordered Cæsar to disband his army or be held an enemy of the Republic. The decree was vetoed by the Tribunes Antony and Cassius.	50

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CHRONOLOGICAL — CÆSAR (*continued*).

Cæsar's Age.		Date B.C.
51	With 5000 infantry and 300 cavalry, he crossed the Rubicon. Civil war begun. Entered Rome. Crossed to Spain. Desperate fighting. Forty days in Spain. Reduced Massilia (Marseilles). Returned to Rome. Eleven days in Rome? Appointed, by *Prætor* Lepidus, *Dictator I.*	49
52	Defeated Pompey at Pharsalus, August 9. Was shocked and affected to tears at sight of the murdered Pompey's head. Went to Egypt. *Dictator II.* Regulated affairs in Egypt.	48
53	Sailed against Pharnaces. Sent back dispatch, *Veni, vidi, vici*, from Pontus. Returned to Rome in September. *Dictator III.*	47
54	Passed over to Africa. Victory, April 6, over Cato and Scipio. Returned to Rome in July. *Dictator IV.* Proclaimed general amnesty. Reformed the Senate, the social and political morals, the *Calendar*. Projected great enterprises.	46
55	Passed to Spain to crush revolt led by Pompey's sons. Victory at Munda, March 17. Returned to Rome in September. *Dictator for Life.*	45
56	Prepared to go to Parthia. Assassinated March 15. ("The most brutal and the most pathetic scene that profane history has to record. It was, as Goethe has said, the most senseless deed that ever was done." — *Wm. Warde Fowler.*)	44

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EXPLANATIONS.

Abbott = the *Shakespearian Grammar* of Dr. E. A. Abbott, 3d edition, 1873.
A. S. = Anglo Saxon.
Bac. Es. = Bacon's Essays.
Brachet = A. Brachet's *Etymological French Dictionary.*
Cent. Dict. = *Century Dictionary.*
Class. Dict. = *Classical Dictionary.*
Craik = Craik's *English of Shakespeare.*
Cf. = *confer* = compare.
Coll. = Collier.
Dan. = Danish.
Dyce = Dyce's edition.
Ency. Brit. = *Encyclopedia Britannica.*
Faerie Q. = Spenser's *Faerie Queene.*
Furness = Furness's *Variorum* edition.
Fr. = French, or from.
Gall. = Gallic.
Ger. = German.
Gr. = Greek.
Hudson = Hudson's *Shakespeare.*
Id. = the same.
Icel. = Icelandic.
Int. Dict. = Webster's *International Dictionary.*
Masterpieces = Sprague's *Masterpieces in the English Language.*
O. E. or *Old Eng.* = Old English.
O. H. G. = Old High German.
Plutarch = *Plutarch's Lives.*
Q. v. = *quod vide* = which see.
Shakes. = *Shakespeare's Works.*
Skeat = Skeat's *Etymological Dictionary.*
Web. or *Webster* = *Webster's Dictionary.*
Wedgwood = Wedgwood's *Dictionary of English Etymology.*
Worcester = Worcester's *New Etymological Dictionary,* 1888.

The abbreviations of the titles of the plays will be readily understood; thus, *A. and C.*, or *Ant. and Cleop.* = *Antony and Cleopatra; Troil. and C.*, or *T. and C.* = *Troilus and Cressida;* etc.

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DRAMATIS PERSONÆ.

JULIUS CÆSAR.

OCTAVIUS CÆSAR, } *Triumvirs after the death of Julius Cæsar.*
MARCUS ANTONIUS, }
M. ÆMILIUS LEPIDUS, }

CICERO, } *Senators.*
PUBLIUS, }
POPILIUS LENA, }

MARCUS BRUTUS, } *Conspirators against Julius Cæsar.*
CASSIUS, }
CASCA, }
TREBONIUS, }
LIGARIUS, }
DECIUS BRUTUS, }
METELLUS CIMBER, }
CINNA, }

FLAVIUS and MARULLUS, *Tribunes.*

ARTEMIDORUS, of Cnidos, *a teacher of rhetoric.*

A Soothsayer.

CINNA, *a poet.* Another Poet.

LUCILIUS, } *Friends to Brutus and Cassius.*
TITINIUS, }
MESSALA, }
Young CATO, }
VOLUMNIUS, }

VARRO, } *Servants to Brutus.*
CLITUS, }
CLAUDIUS, }
STRATO, }
LUCIUS, }
DARDANIUS, }

PINDARUS, *Servant to Cassius.*

CALPURNIA, *Wife to Cæsar.*

PORTIA, *Wife to Brutus.*

Senators, Citizens, Guards, Attendants, etc.

SCENE, *during a great part of the play, at Rome; afterwards near Sardis, and the neighborhood of Philippi.*

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JULIUS CÆSAR.

ACT I.

SCENE I. *Rome. A Street.*

Enter FLAVIUS, MARULLUS, *and certain* Commoners.

Flavius. Hence! home, you idle creatures, get you home!
Is this a holiday? What! know you not,
Being mechanical, you ought not walk
Upon a laboring day without the sign
Of your profession? — Speak, what trade art thou? 5

ACT I. SCENE I. 2. **holiday.** Flavius and Marullus were tribunes of the people. Elected to defend the plebeians against the patricians, do they seem to have felt themselves privileged to scold their *protégés?* — **Holiday.** A. S. *hâl*, whole, with suffix *-ig* (=modern Eng. *y*). So the orig. sense [cf. *holi-*] is perfect, or excellent. *Skeat.* A. S. *dæg* = day, a different root from the Latin *dies*. *Skeat.* — Historical connection between 'holiday' and 'holy day'? — What date? See line 67. — 3. **mechanical** = mechanics [Hudson]? living by handicrafts? — In *Mid. N. Dream*, III, ii, 9, we find 'rude mechanicals.' North's translation of *Plutarch*, from which Shakes. drew copiously, has 'cobblers, tapsters, or such like mechanical people.' Does Shakes. think kindly of mechanics? See 2 *Henry IV*, V, v, 36; *Ant. and Cleop.* V, ii, 209; *Coriol.* V, iii, 83. — **ought not walk.** Only here in Shakes. is 'to' omitted before the infinitive after 'ought.' The ellipsis still occurs after *bid, dare, feel, have* (as, "Would you have me work?"), *hear, help, let, make, need, see;* also *do, may, can, will, shall, must. Ought*, of course, is the old past tense of *owe*. *Abbott*, 394; *Craik*, 131, 132, 133. — 4. **laboring.** Note the difference between the present participle used actively, and the verbal noun (*i.e.* gerund) used adjectively. In Early Eng. the pres. active particip. ended in *-ande, -and, -end*, or *-inde;* but the verbal noun (or gerund) ended in *-ing* or *-ung*. Before the year 1300, the ending *-ing* began to supersede the others, and finally it displaced them all. The poet Wordsworth stoutly condemns this gerundial use. For example, he would not tolerate such expressions as 'church-going bell.' Rightly? May we say 'waiting-room,' 'writing-desk,' 'laboring day'? use hyphen in such words? — 5. **profession.** Now used of handicraft? Was there really such a restraint on Roman laborers? — **trade** = tradesman, kind of tradesman [Craik]? occupation (*of* understood)? *Abbott*, 202; *Craik*, p. 138. See line 14. — **thou.** *Thou* (so *thy*) was used colloquially, as by a father to his

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Car. Why, sir, a carpenter.

Marullus. Where is thy leather apron and thy rule? What dost thou with thy best apparel on? — You, sir, what trade are you?

Cob. Truly, sir, in respect of a fine workman, I am but, as you would say, a cobbler.

Marullus. But what trade art thou? answer me directly.

Cob. A trade, sir, that, I hope, I may use with a safe conscience; which is, indeed, sir, a mender of bad soles.

Flav. What trade, thou knave? thou naughty knave, What trade?

Cob. Nay, I beseech you, sir, be not out with me: yet, if you be out, sir, I can mend you.

Flav. What mean'st thou by that? mend me, thou saucy fellow!

Cob. Why, sir, cobble you.

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child. But, too often, human nature will not bear close inspection; "familiarity breeds contempt"; and so *thou* and *thy* came to imply disrespect, or an imputation of inferiority? *You* was respectful? See *Abbott*, 231, 232. Thus Judge Jeffreys to Richard Baxter, "Ah, Richard, Richard, thou art an old fellow and an old boy! [I will *thou* thee] Thou hast written as many books as would load a cart!" See *Twelfth N.*, III, ii, 41, 42. — 7. **apron,** etc. 'Mechanic slaves with greasy aprons, rules, and hammers,' *Ant. and Cleop.*, V, ii, 209, 210. — 9. **You,** sir. Why not *thou? Sir* is respectful? — 10. **respect of** = comparison with [Wright]? contradistinction from? if we speak of? as regards? *As You Like It*, III, ii, 60. — 11. **cobbler.** Lat. *co, con, com, cum*, together; *apĕre*, to fit; *aptus*, fitted, apt, *copula*, a band, bond, link; *copulare*, to bind or join together; O. Fr. *cobler, coubler*, to couple. How came *cobbler* to be equivalent to botcher or bungler? Line 70. — Which, 'fine,' or 'workman,' should have the 'circumflex slide' conveying the baffling tone of mockery or jest? — 12. **directly** = straightforwardly [Hudson, Wright, etc.]? explicitly [Rolfe]? without ambiguity [Beeching]? immediately? — Lat. *di*, apart; *regĕre* to control, rule; *dirigĕre*, to straighten; *directus*, straight. — 13. **A trade, sir,** etc. 'Spoken with a sanctimonious snuffle' [March]? Is the mocking 'circumflex' to be heard on the first syllable of 'conscience'? — 14. **soles.** 'An immemorial quibble' [Craik]? See our ed. of *Mer. of Ven.*, IV, i, 118. Would the pun be recognizable if 'sole' and 'soul' in 'Not on thy sole [folio 'soale'], but on thy soul' [folio 'soule'] were sounded exactly alike? White affirms that Hamlet's 'Oh, my prophetic soul, my uncle,' was in Shakespeare's time, 'Oh, mee prophetic sowl [*ou* as in *sound*], mee ooncle'! — 15. **knave.** A. S. *cnafa*; Ger. *knabe*, boy; A. S. *cnap*, knobby, stout. Was it total depravity, inherent in 'knobby' boys, that gave the word an unfavorable sense? See lines 20, 70. — *naughty* = good for naught, utterly worthless. Stronger word in Shakespeare's time than now? See our ed. of *Mer. of Ven.*, III, ii, 18; iii, 9. — 17. **out . . . out.** Pun? Out = out of patience? in a quarrel? out at *toes* or heels? Shakes. has the phrases 'out at heels,' and 'out at elbows.' — See "Launcelot and I are out," *Mer. of Ven.*, III, v, 24, 25; Carleton's 'Betsey and I are out.' So the old phrase 'put out,' and 'fall out.' — 18. **saucy.** Lat. *sal*, salt; *salsa*, a salted thing; *saucy*, full of salt, pun-

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Flav. Thou art a cobbler, art thou?

Cob. Truly, sir, all that I live by is with the awl. I meddle with no trades — man's matters, nor women's matters: but withal I am, indeed, sir, a surgeon to old shoes; when they are in great danger, I re-cover them. As proper men as ever trod upon neat's leather have gone upon my handiwork.

Flav. But wherefore art not in thy shop to-day? Why dost thou lead these men about the streets?

Cob. Truly, sir, to wear out their shoes, to get myself into more work. But, indeed, sir, we make holiday, to see Cæsar and to rejoice in his triumph. 31

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gent. *Skeat.* — 22-24. **all . . . awl . . . withal.** Paranomasia? Should it be printed *with awl*, or *with all*? The folio (1623) has 'withal.' 'Withal' in Shakes. = with, with it, with them, besides, with all this. *Abbott*, 196. See index to our ed. of *Macbeth*, *Hamlet*, and *Mer. of Ven.* — 23. **trades.** Said baffling in response to Marullus's persistent inquiry as to 'trade'? We print so as to show the antithesis which the editors generally overlook. — 25. **re-cover** = cover again? cure? — circumflex accent? — **proper** = decorous? well behaved? precise? appropriate? handsome? — See *Hebrews*, xi, 23. — 26. **neat's.** A. S. *neotan*, *niotan*, to use, employ. Neat (Mid. Eng. *neet*) cattle = bulls, cows, oxen. "The steer, the heifer, and the calf Are all called neat," *Winter's Tale*, I, ii, 124, 125. "*Neat* is the ancient term for horned cattle." *Johnson.* See 'neat's-foot oil.' — *Tempest*, II, ii, 64. — 27. **handiwork.** A. S. *hand-geweorc*, *ge-weorc* being but another form of work. See 'chirurgeonly' (surgeon-like, physician-like; fr. χείρ, cheir, hand, ἔργον, ergon, work; χειρουργός, cheirourgos, an operating medical man), *Tempest*, II, i, 140. — 28. **art.** Pronoun needed? So "This is my Son beloved; in him am pleased." *Par. Regained*, I, 85. — 29, 30. Antitheses? — 31. **indeed.** Quits jesting? — 32. **Cæsar.** Born July (named from him) 12, 100 B.C.; married, at 17, Cornelia, daughter of L. Cinna, chief of the Marian party; rewarded at 20 with a civic crown; renowned at 23 for oratory displayed in prosecuting Dolabella for extortion; a prisoner to the pirates at 24; quæstor (state treasurer?) at 32; ædile (supt. of public buildings?) at 35; he opposed in the Senate, at 37, the infliction of death without open trial on Catiline's co-conspirators; was elected pontifex maximus the same year; prætor (city judge?) at 38; consul at 40; formed, with Pompey and Crassus, the first triumvirate at 41, subjugating Gaul during the next nine years; at 45 invaded England, and again at 46; at 50 ordered by the Senate to disband his army. Complete this record of Cæsar's life! — 31. **triumph.** Cæsar's fifth and last? The other four were respectively over the Gauls, Ptolemæus, Pharnaces, and Juba. In September, 45 B.C., after nine or ten months' absence, he had returned to Rome, having defeated Pompey's two sons in the hard-fought field of Munda (March 17, B.C. 45) in Southern Spain. Pompey's elder son, Cneius, was wounded in the battle, and killed in endeavoring to escape. See *Class. Dict.* — The 'triumph' really took place in October. A 'triumph' was a grand military procession moving through the streets of Rome, substantially in the following order: (1) the magistrates; (2) the Senate; (3) trumpeters; (4) wagons and platforms laden with spoils, bearing explanatory labels, pictures, maps, models, etc.; (5) flute-players; (6) white bulls or oxen for sacrifice; (7) priests and their attendants;

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Marul. Wherefore rejoice? What conquest brings he home?
What tributaries follow him to Rome,
To grace in captive bonds his chariot-wheels?
You blocks, you stones, you worse than senseless things!
O you hard hearts, you cruel men of Rome!
Knew you not Pompey? Many a time and oft
Have you climb'd up to walls and battlements,
To towers and windows, yea, to chimney-tops,
Your infants in your arms, and there have sat
The live-long day, with patient expectation,
To see great Pompey pass the streets of Rome:
And when you saw his chariot but appear,
Have you not made an universal shout,
That Tiber trembled underneath her banks,

(8) elephants, or other strange animals, from the conquered districts; (9) arms, standards, and insignia of the conquered nations; (10) captive princes, leaders, and their kindred; (11) other prisoners of war in fetters; (12) crowns and gifts from allies; (13) lictors in single file with brows and fasces wreathed with laurel; (14) the triumphant IMPERATOR, standing with his youngest children in a circular car drawn by four horses; (15) his grown-up sons on horseback; (16) mounted *legati*, *tribuni*, and *equites*; (17) Roman legions laurelled and marching in column, singing and shouting.[1] — Cæsar's five *triumphs* were over the Gauls, Ptolemæus, Pharnaces, Juba, and, lastly, the Iberians, under Cnæus Pompey. "The public entertainments of Cæsar, his spectacles and shows, his *naumachiæ*, and the pomps of his unrivalled triumphs (the closing triumphs of the Republic), were severally the finest of their kind which had then been brought forward. . . . Never before . . . had there been so vast a conflux of the human race congregated to any one centre on any one attraction of business or of pleasure. . . . Accommodations within doors and under roofs of houses, or roofs of temples, was altogether impossible. Myriads encamped along the streets, and along the highways, fields, or gardens. Myriads lay stretched on the ground, without even the slight protection of tents, in a vast circuit about the city. Multitudes of men, even senators, and others of the highest rank, were trampled to death in the crowds." — *De Quincey.* — 37. **"Knew you** not Pompey many a time and oft?" So reads the first folio (1623). Good sense thus? — On 'many a,' see *Abbott*, 85. The A. S. idiom was *manig man*, many man, not 'many a man.' Compare Ger. *mancher* (adjective) *Mann* with *manch* (adverb) *ein Mann.* — 40. **infants.** Why mentioned? Note the climax. — 41. **live-long** = long-lasting? Used for 'life-long'? — 42. **pass by** ? through ? — 43. **chariot but appear** = mere *chariot* appear? chariot *appear* merely? *Abbott*, 129, 420. — 44. **an universal.** Present usage of 'a' or 'an' before initial *u*? — 45. **That Tiber.** Such ellipsis is very frequent in Shakes.? *Abbott*, 283.

[1] "Blest and thrice blest the Roman
Who sees Rome's brightest day!
Who sees that long victorious pomp
Wind down the Sacred Way
And through the bellowing Forum
And round the Suppliant's Grove,
Up to the everlasting gates
Of Capitoljan Jove!" — *Macaulay.*

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To hear the replication of your sounds
Made in her concave shores?
And do you now put on your best attire?
And do you now cull out a holiday?
And do you now strew flowers in his way
That comes in triumph over Pompey's blood?
Be gone!
Run to your houses, fall upon your knees,
Pray to the gods to intermit the plague
That needs must light on this ingratitude.

Flav. Go, go, good countrymen, and, for this fault,
Assemble all the poor men of your sort;
Draw them to Tiber banks, and weep your tears
Into the channel, till the lowest stream
Do kiss the most exalted shores of all.

[*Exeunt all the Commoners.*

See, whe'er their basest metal be not mov'd;
They vanish tongue-tied in their guiltiness.
Go you down that way towards the Capitol;
This way will I: disrobe the images,
If you do find them deck'd with ceremonies.

—**her.** The Roman would have said *his.* Milton uses 'her' of a river in *Par. Lost*, III, 359. *Feminine* beings tremble? In *King John*, III, i, 23, and 2 *Henry IV*, IV, iv, 127, Shakes. uses 'his' and 'it' of rivers. In *Drayton* (1613), rivers are generally fem.; in *Spenser*, masc. So in 1 *Henry IV*, I, iii, 106, 'his' is used of the Severn.—46. **replication.** Lat. *re*, back; *plicāre*, to fold; Ital. *replica*, a repetition. *Ham.* IV, ii, 13. —47. **concave.** How? Why not *convex?* Caves in the banks? Why is this line incomplete? Rhetorical purpose?—49. **cull.** Lat. *colligĕre.* —Emphatic censure?—50. **flowers.** Scan the line.—51. **blood.** Defeated at Pharsālus, Aug. 9, 48 B.C., Pompey fled to Egypt, where he was assassinated on landing, Sept. 29. His head was sent to Cæsar, who wept on beholding it.—Is 'blood' offspring? See on line 31.—North's *Plutarch*, p. 736. Cæsar's triumph really occurred in the month of October preceding.—52. **Be gone!** Rhetorical effect of this fragment of a verse? *Abbott*, 512.—54. **intermit.** Lat. *inter*, in the midst of; *mittĕre*, to let go.—Stronger than *remit? avert? withhold? suspend?* cease a while? As if the plague were already descending?—**plague.** Gr. πλαγή; Lat. *plaga*, blow, stroke.—"After the low and farcical jests of the saucy cobbler, the eloquence of Marullus 'springs upward like a pyramid of fire.'" *Campbell.*—57. **sort** = rank in life [Wright]? order, class of people [Schmidt]? Lat. *sors*, lot.—58. **Tiber banks.** Like 'Philippi fields,' V, v, 19. *Abbott*, 22.—59, 60. Effect of such hyperbole on such an audience?—61. **whe'er** = whether?—The folio has *where*, as in V, iii, 97. —*Abbott*, 466.—**basest metal,** etc. Tongue-tied with shame, though they are dull and heavy as lead [Hudson]? The folio (1623) here has 'mettle'; elsewhere, 'metall.' The two were identical in sense and use. —65. **deck'd with ceremonies**=ceremoniously or pompously decorated

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Marul. May we do so?
You know it is the feast of Lupercal.
Flav. It is no matter; let no images
Be hung with Cæsar's trophies. I'll about,
And drive away the vulgar from the streets: 70
So do you too, where you perceive them thick.
These growing feathers pluck'd from Cæsar's wing
Will make him fly an ordinary pitch,
Who else would soar above the view of men
And keep us all in servile fearfulness.

[*Exeunt.*

[White]? — **ceremonies** = festal ornaments [Schmidt]? honorary ornaments [Malone]? insignia (of royalty or the like) [March]? trophies and scarfs [Wright, Meiklejohn, etc.]? — "His ceremonies laid by, in his nakedness he appears but a man." *Henry V*, IV, i, 100, 101. See *Meas. for Meas.*, II, ii, 59–63; *Mer. of Ven.*, V, i, 204. "There were set up images of Cæsar in the city with diadems upon their heads, like kings." North's *Plutarch*, p. 738. — 67. **feast of Lupercal,** an expiatory or purifying festival held annually, Feb. 15, in Rome, near the Lupercal (a cavern at the foot of Mt. Aventine, with altar and grove near), where Romulus and Remus were found with their she-wolf nurse (Mrs. *Lupa* or *Luperca!*) — *Lupercus*, Roman god of fertility, was often identified with the Greek Pan, god of shepherds. The rites appear to have symbolized originally a purification of flocks. See Anthon's Smith's *Dict. Gr. and Rom. Antiq.* — Any inconsistency with line 2? — 69. **trophies.** Gr. τρόπαιον, Lat. *tropæum*, Fr. *trophée*, originally a monument erected on the spot where the enemy *turned* to flee in battle; fr. τροπή, tro-pe, a turn. Captured arms were suspended upon it. — 70. **vulgar.** Lat. *vulgus*, the common people. Any disparagement intended? Whence the unfavorable sense? See lines 15, 20. — 73. **pitch** = height (to which a bird soars)? Akin to 'pike,' 'pick,' 'peak,' 'peg'? Any feeling of a point on a scale? — The tribunes vanish. What became of them? I, ii, 275. — What light does this scene throw on the state of public sentiment in Rome? Any indication that the Romans felt oppressed by Cæsar?

The following questions are suggested by Dr. Francis A. March in his admirable *Method of Philological Study:*

Is this a good scene to open with? Why? What is there to attract attention — show, bustle, fun, eloquence? — What variety in this scene among the *characters?* Difference between the tribunes and the people? Between the tribunes? Between the carpenter and the cobbler? What variety in looks? Describe Marullus! What kind of looking man do you conceive him to be — *e.g.*, large, small, loud, gentle, rapid, slow; of what temperament, eyes, nose, dress, manners? Describe Flavius! Describe the cobbler! — the carpenter! The dress of the tribunes? — of the people? — What variety in the *action?* The people are doing what at the beginning of the scene? In the middle? At the end? What change in their feelings? — What variety in the *sentiments?* Are there comic and tragic thoughts? — Foolery and eloquence? The eloquence runs through what changes? — What variety in the *language?* Prose and verse? Cobbler's puns and tribune's tropes? Is the attention of the audience wholly occupied with the scenic present? The speech of Marullus adds what variety in this respect? — What unity between the tribunes? Are they a

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SCENE II. *A Public Place.*

Flourish. Enter CÆSAR; ANTONY, *for the course;* CALPURNIA, PORTIA, DECIUS, CICERO, BRUTUS, CASSIUS, *and* CASCA; *a* Soothsayer; *after them* MARULLUS *and* FLAVIUS.

Cæsar. Calpurnia!
Casca. Peace, ho! Cæsar speaks.
Cæsar. Calpurnia!
Calpurnia. Here, my lord.
Cæsar. Stand you directly in Antonio's way,
When he doth run his course. — Antonio!
Antony. Cæsar, my lord?
Cæsar. Forget not, in your speed, Antonio,
To touch Calpurnia; for our elders say,
The barren, touched in this holy chase,
Shake off their sterile curse.

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pair with complementary qualities? — having a common purpose? — a common position? What unity between the tribunes and the people? Are they matched? Point out the qualities which couple! Are they members of one body? What is the fable of Menenius Agrippa? (*Coriol.*, I, i.) How many good pictures should the stage present during the scene? Should a photograph of it at any moment have unity in the grouping? Describe the central object and the grouping — *e.g.*, at the opening; — at "Mend me, thou saucy fellow!" — at "Knew you not Pompey?" — at "Be gone!" Tell how each of the characters looks! — What is the main idea of the play? How does this scene contribute to its development? What art is shown in preparing the audience for coming scenes?

By keeping back his principal characters, Shakespeare feeds expectation?

SCENE II. How long a time elapses between scenes i and ii? — Marcus Brutus was now 42 years of age. The name *Decius* should have been written *Decimus* (Brutus). The same error is found in the Greek and Latin texts of Stephens' *Plutarch* (1572), in North's translation (1579), Amyot's French translation (1599), Dacier's French translation (1721), and Holland's translation of *Suetonius* (1606). Furthermore, it was Decimus, not Decius, that was Cæsar's favorite. — 1. **Cæsar.** The first word he utters is just a quiet word of summons in the perfectly calm tone of a man who is always obeyed — "Calpurnia," "Antonius." *Beeching.* — **Calpurnia,** daughter of L. Calpurnius Piso. She was Cæsar's fourth wife, married to him 59 B.C. His first wife died 68 B.C. His second wife was a relative of Pompey and granddaughter of Sulla. — 3. **directly** = exactly? immediately? I, i, 12. — 4. **Antonio's.** The folios have Antonio's. Antony was now about 42 years of age. He, as well as Cæsar, was consul; also, by Cæsar's appointment, he was chief of the *Julioni*, a third order (or 'college') of Luperci instituted by Cæsar. While yet a boy, Cæsar himself was made a priest of Jupiter. Antony was Cæsar's nephew? — 5. **course.** This singular religious race was run by men cinctured with goat-skin. Stripped to the waist, they struck with goat-skin thongs, as they ran, those who presented themselves for the purpose. — 9. **sterile curse** = curse of sterility? — Had Cæsar any children? — His only daugh-

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Antony. I shall remember:
When Cæsar says "Do this," it is perform'd.
Cæsar. Set on; and leave no ceremony out. [*Flourish.*
Soothsayer. Cæsar!
Cæsar. Ha! who calls?
Casca. Bid every noise be still: peace yet again!
Cæsar. Who is it in the press that calls on me?
I hear a tongue, shriller than all the music,
Cry "Cæsar!" Speak; Cæsar is turn'd to hear.
Soothsayer. Beware the Ides of March.
Cæsar. What man is that?
Brutus. A soothsayer bids you beware the Ides of March.
Cæsar. Set him before me; let me see his face.
Cassius. Fellow, come from the throng; look upon Cæsar.
Cæsar. What say'st thou to me now? speak once again.
Soothsayer. Beware the Ides of March.
Cæsar. He is a dreamer; let us leave him: pass.
[*Sennet. Exeunt all except Brutus and Cassius.*
Cassius. Will you go see the order of the course?
Brutus. Not I.
Cassius. I pray you, do.
Brutus. I am not gamesome: I do lack some part
Of that quick spirit that is in Antony.

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ter, Julia, died ten years before (*i.e.* 54 B.C.).—10. **it is perform'd.** Like the French courtier's "If it is difficult, it is done; if it is impossible, it *shall be* done!"—11. **set on** = proceed? place seats, etc.—13. **yet again.** See line 1.—14. **press.** *Mark*, ii, 4; II, iv, 36. "Fly from the press." *Chaucer.*—16. **Cæsar is turn'd.** Arrogant use of third person?—17. **Ides.** The 15th of March, May, July, October; 13th of the other months. Probably connected with Sanscrit *indu*, the moon. *Skeat.* In the Roman month were three divisions; *Kalends* (whence *calendar*), 1st day; *Nones*, 5th or 7th day; and *Ides.*—18. **soothsayer.** The metre of this line was meant to express that sort of mild philosophic contempt characterizing Brutus even in his first casual speech [Coleridge]?—Scan so as to make five feet; thus:

$$\cup\ -,\ \cup\ \cup\ -,\ \cup\ \cup\ -,\ \cup\ -,\ \cup\ -\ ?$$

—With tragic irony reporting the oracle he himself is to make good [Beeching]?—Suetonius calls the soothsayer Spurinna. Plutarch (p. 739) relates that he "had given Cæsar warning *long time afore* to take heed of the day of the "ides of March."—The omission of *who* after soothsayer is slightly contemptuous?—A. S. *soth*, true; *santh*, for *asanthe*, being; Lat. *sens* in *praesens;* at first the present participle of AS, to be, and meant originally no more than *being*. *Skeat. Forsooth* = for truth. So, *in sooth.*—II, iv, 20.—20. **look upon Cæsar.** Sarcasm here in Cassius' voice [Beeching]?—23. *Sennet:* a set of trumpet notes giving the signal to move on? *Henry VIII*, II, iv.—27. **quick**=swift? lively?—Is Brutus sarcastic here?—A. S. *cwic*, living, lively; akin to Lat. *viv-ĕre;* Gr.

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Let me not hinder, Cassius, your desires;
I'll leave you.
Cassius. Brutus, I do observe you now of late:
I have not from your eyes that gentleness
And show of love as I was wont to have:
You bear too stubborn and too strange a hand
Over your friend that loves you.
Brutus. Cassius,
Be not deceiv'd: if I have veil'd my look,
I turn the trouble of my countenance
Merely upon myself. Vexed I am
Of late with passions of some difference,
Conceptions only proper to myself,
Which give some soil perhaps to my behaviors;
But let not therefore my good friends be griev'd —
Among which number, Cassius, be you one —
Nor construe any further my neglect,
Than that poor Brutus, with himself at war,
Forgets the shows of love to other men.
Cassius. Then, Brutus, I have much mistook your passion;
By means whereof this breast of mine hath buried
Thoughts of great value, worthy cogitations.
Tell me, good Brutus, can you see your face?

βι-ος, *bi-os*, life. — 28. emphatic word? — 29. **observe you,** etc. Does he really care how Brutus feels towards him? See IV, iii, 84–120. — 30. **that gentleness . . . as.** Modernize. *Abbott*, 280. — Line 170. — 32. **bear . . . hand,** etc. = hold me too hard on the bit, like a strange rider who is doubtful of his steed [Hudson, following Joseph Crosby; Staunton, Wright]? *Lear*, III, i, 27. — 33. **friend.** Cassius and Brutus (brothers-in-law, Cassius having married Brutus' sister Junia) had been rival candidates for the office of chief praetor. Through Cæsar's influence, Brutus had won. The duties of the 16 prætors were mainly judicial. See on I, iii, 142. — 36. **Merely** = altogether [Hudson, Rolfe, etc.]? purely [Craik]? absolutely? solely? — 'Merely upon myself' = upon myself alone? — Scan. — 37. See line 43. — **difference** = discordance [Craik]? — **passions of some difference** = conflicting emotions? See *Romans*, ii, 15, version of 1611. — What passions conflict in his breast? — 38. **proper** = peculiar [Meiklejohn]? belonging [Wright]? — Lat. *proprius*, one's own. *Abbott*, 16. — "Only," like *merely*, modifying *myself*? — 39. **soil** = ground? stain? Akin to Lat. *suillus*, swine-like; *sus*, swine? sully? — **behaviors.** 'Plural acts making up a line of conduct' [Wright]? — So Shakes. uses 'loves,' 'wisdoms,' 'honors,' etc. See *Hamlet*, I, ii, 15; iii, 254; IV, vii, 29; etc. So we say 'manners,' 'looks.' — 42. **construe.** Accent? I, iii, 34; II, i, 307. — 45. **mistook.** So in *Hamlet*, V, ii, 395. Shakes. also uses 'mistaken.' *Abbott*, 343. — **passion.** Lat. *passio*, suffering, feeling; Gr. παθεῖν, pathein, to suffer. Used by Shakes. of any violent emotion [Deighton]. — 46. **By means whereof** = and by mistaking [Beeching]? in consequence of which (mistaken idea) [Deighton]? — 47. **cogitations**

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Brutus. No, Cassius; for the eye sees not itself
But by reflection by some other thing.
Cassius. 'Tis just:
And it is very much lamented, Brutus,
That you have no such mirrors as will turn
Your hidden worthiness into your eye,
That you might see your shadow. I have heard,
Where many of the best respect in Rome, —
Except immortal Cæsar, — speaking of Brutus,
And groaning underneath this age's yoke,
Have wish'd that noble Brutus had his eyes —
Brutus. Into what dangers would you lead me, Cassius,
That you would have me seek into myself
For that which is not in me?
Cassius. Therefore, good Brutus, be prepar'd to hear:
And since you know you cannot see yourself
So well as by reflection, I, your glass,
Will modestly discover to yourself
That of yourself which you yet know not of.
And be not jealous on me, gentle Brutus:
Were I a common laughter, or did use
To stale with ordinary oaths my love
To every new protester; if you know

=thoughts [Rolfe]? studies? earnest meditations? — Lat. *con*, together; *agitare*, to drive earnestly or often. *Daniel*, vii, 28. — 49. **sees not**, etc. So in *Troil. and Cres.*, III, iii, 106, 107, etc. — 50. **by some**=by means of some [Wright, Rolfe]? *Abbott*, 146. — **'Tis just**=just so? well said? — 52. **mirrors.** Changed by some to 'mirror,' judiciously? — 54. **shadow** =reflected image [Wright]? Repeatedly so in Shakes. — 55. **best respect** = highest esteem [Wright]? highest respectability or estimation [Rolfe]? III, ii, 15; IV, iii, 69. — 58. **his eyes.** *Whose* eyes? Brutus'? Wright thinks 'his' is here carelessly written for 'their.' Likely? See lines 60, 63. — 62. **Therefore**, etc. Explain 'therefore.' Is Cassius so absorbed in his own thought that he does not notice Brutus' question? — 67. **jealous on.** Gr. ζέω, zeo, I boil; ζῆλος, eager rivalry, jealousy; Lat. *zelus, zelosus;* O. Fr. *jalous;* Early Eng. *gelus;* Mid. Eng. *jalous*, suspicious of rivalry. *Skeat* and *Brachet.* — *On* is often used for 'o'' in Shakes.; as in 'tell on.' I, iii, 136. *Abbott*, 180. — Line 158. — 68. **laughter** = laughing-stock? The recent editors follow Rowe (1714) and Pope (1725) in changing this to 'laugher.' But the original seems more expressive; the conversion of a man into a laughing-stock is more Shakespearian, and 'laughter' in IV, iii, 113 is nearly parallel? — See I, ii, 201–203. — 69. **stale** (O. Dutch *stel*, old, stale, savoring of the stall?) = to make stale, common, or tainted? make cheap? Johnson interprets 'stale with ordinary oaths,' 'invite by the stale or allurement of customary oaths.' — See *Ant. and Cleop.*, II, ii, 236; *Troil. and Cres.*, II, iii, 182; also this play, IV, i, 38. — 70. **protester**=person who strongly professes friendship? So

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That I do fawn on men and hug them hard
And after scandal them, or if you know
That I profess myself in banqueting
To all the rout, then hold me dangerous.

[*Flourish, and shout.*

Brutus. What means this shouting? I do fear, the people
Choose Cæsar for their king.

Cassius. Ay, do you fear it? 76
Then must I think you would not have it so.

Brutus. I would not, Cassius; yet I love him well.
But wherefore do you hold me here so long?
What is it that you would impart to me? 80
If it be aught toward the general good,
Set honor in one eye and death i' the other,
And I will look on both indifferently:
For let the gods so speed me, as I love
The name of honor more than I fear death. 85

Cassius. I know that virtue to be in you, Brutus,
As well as I do know your outward favor.

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in *Hamlet*, III, ii, 213, "The lady protests too much, methinks."—72. **after.** Quite common in Shakes. for 'afterwards.'—**scandal** = defame? Gr. σκάνδαλον, scandalon, snare, offence, stumbling-block, scandal.—Used so now?—73. **profess** = make protestations of friendship [Schmidt]? declare myself friendly [Wright]?—**banqueting.** Cæsar, in September, 45 B.C., feasted the Romans at 22,000 tables, each supposed to have three couches, each couch three persons!—74. **rout**=rabble? Lat. *rupta*, broken; O. Fr. *route*, a defeat. A *routed* army is *broken*. *Lycidas*, 61.—**dangerous.** See line 59.—75. Brutus is startled into revealing the subject of his 'passion' (line 45) [Beeching]?—76. **Choose.** The word is an acknowledgment by Brutus that the people are *free*?—81. **toward.** Accent?—83. **indifferently,** etc. Johnson says, "When Brutus first names *honor* and *death*, he calmly declares them *indifferent*, but as the image kindles in his mind, he sets *honor* above life."—Will not turn his eyes away from honor because death happens to lie close to it [Beeching]?—For comment by Coleridge and Craik, see *Rolfe*.—'Indifferently'=without making a difference. He will make no difference between honor and death; for the plain reason that he sees but *one* of them, viz. honor!—If this explanation is unsatisfactory, perhaps we may safely say that this is an instance, the first in the play, of Brutus' inconsistency.—Theobold, Warburton, and Hudson change 'both' to 'death.'—See our comments in column of *Shakespeariana*, in *The Student* (magazine), June, 1890, Univ. of N. Dakota.—84. **so speed**=so prosper?—Prosper, how much, or how surely? As much or as surely as I love honor more than I fear death. How much is that? or how surely? I have *no* fear of death; I have measureless love of honor.—A. S. *spēd*, haste, success, help. *Skeat.*—87. **favor** = look, aspect, appearance [Hudson]? external appearance [Wright]? face or personal appearance [Rolfe]?—See *As You Like It*, IV, iii, 89; *Macbeth*, I, v, 73; *Twelfth N.*, II, iv, 25; III, iv, 313, where 'favor' = face, or look of the face.—Lat. *favēre*, to befriend; *favor*,

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Well, honor is the subject of my story.
I cannot tell what you and other men
Think of this life; but, for my single self,
I had as lief not be as live to be
In awe of such a thing as I myself.
I was born free as Cæsar; so were you:
We both have fed as well, and we can both
Endure the winter's cold as well as he:
For once, upon a raw and gusty day,
The troubled Tiber chafing with her shores,
Cæsar said to me "Dar'st thou, Cassius, now
Leap in with me into this angry flood,
And swim to yonder point?" Upon the word,
Accoutered as I was, I plunged in
And bade him follow; so indeed he did.
The torrent roar'd, and we did buffet it
With lusty sinews, throwing it aside
And stemming it with hearts of controversy:

kindliness.—See II, i, 76; *Proverbs*, xxxi, 30.—88. **honor.** This word is ever on Brutus' tongue. Does he mean good reputation? or high moral worth? or something else? Your opinion?—91. **had as lief**=would as willingly [Wright]? would prefer [Meiklejohn]? should like as much [Schmidt]?—Pun on *lief* and *live*?—Old pronunciation of *lief*? *As You Like It*, I, i, 133.—*Had* is here old subjunc., like Ger. *hätte*. *Meiklejohn*. See note on 'had rather,' I, ii, 168; III, ii, 22.—A. S. *leof*, *lief*= dear, beloved. In *Chaucer*, 'lever'=more agreeable; rather.—Cassius' argument is this: It is dishonorable to be governed by an equal, much more by an inferior [Beeching]?—94. **fed.** Undue importance attached to food? Fallacy in 'plain living and high thinking'?—See lines 145, 146.—"Spare Fast, that oft with gods doth diet." Milton's *Il Penseroso*, line 46.—97. **Tiber chafing.** Case? *Abbott*, 376.—As if the river were *angry*?—Lat. *calēre*, to grow warm; *facĕre*, to make. *Calefacĕre*, to make warm, became in O. Fr., by contraction, successively *calefare*, *cal'fare*; *c* became *ch*; *al* became *au*. Hence O. Fr. *chaufer*; Fr. *chauffer*; Eng. *chafe*, to warm; warm by rubbing; rub, inflame; fret, vex. *Brachet*, *Craik*, and *Skeat*. *Lear*, IV, vi, 21; 2 *Sam.*, xvii, 8.—**her.** I, i, 45.—98. **Dar'st thou**, etc. Authority for this story?—Cæsar's skill in swimming saved his life in battle at Alexandria. "He leapt from the pier into a boat." As the Egyptians "made towards him with their oars on every side," he, says Suetonius, "leapt into the sea," and swam "a quarter of a mile, bearing up in his left hand all the while, for fear the writings which he held therein should take wet, and drawing his rich coat armor after him by the teeth." Plutarch says he "swam with the other hand, notwithstanding that they shot marvellously at him, and he was driven sometimes to duck into the water."—99. **angry.** Continuation of metaphor?—104. **lusty** = vigorous, stout [Schmidt]? *Judges*, iii, 29.—The Teut. base LUS = to set free. A. S. *lust* = pleasure. *Skeat*.—105. **of controversy** = controversial, emulous, belligerent? opposing (current and waves)? of controversy with each other?—So 'of love' = loving (*Mer. of Ven.*, II, viii, 42); 'of honor' = honorable (*Meas. for Meas.*, II,

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But ere we could arrive the point propos'd,
Cæsar cried "Help me, Cassius, or I sink!"
I, as Æneas, our great ancestor,
Did from the flames of Troy upon his shoulder
The old Anchises bear, so from the waves of Tiber
Did I the tired Cæsar. And this man
Is now become a god, and Cassius is
A wretched creature and must bend his body,
If Cæsar carelessly but nod on him.
He had a fever when he was in Spain,
And when the fit was on him, I did mark
How he did shake: 'tis true, this god did shake:
His coward lips did from their color fly,
And that same eye whose bend doth awe the world
Did lose his luster: I did hear him groan:
Ay, and that tongue of his, that bade the Romans
Mark him and write his speeches in their books —
"Alas!" it cried, "give me some drink, Titinius,"
As a sick girl. Ye gods! it doth amaze me
A man of such a feeble temper should

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iv, 179); 'of mercy' = merciful (*Hamlet*, IV, vi, 19). See note in our ed. of *Hamlet*, I, iv, 36. — 106. **arrive.** So 'at' is omitted in 3 *Henry VI*, V, iii, 8; *Par. Lost*, II, 409; *Coriol.*, II, iii, 175. — *Abbott*, 198. — Lat. *ad*, to; *ripa*, bank, shore; *arrive* = come ashore? So we use the word 'land' in colloquial speech. — 108. **Æneas,** etc. See the story, *Æneid*, ii, 721 *et seq.*; 2 *Henry VI*, V, ii, 62–65. — 110. Apparent Alexandrine (iambic hexameter), resolved by Abbott (501) into 'a trimeter couplet' not unlikely to occur 'between a comparison and the fact.' — 112, 114. **god . . . nod.** The 'nod' was the appropriate expression of Jupiter's will. *Æneid*, ix, 106; *Iliad*, i, 528. — 'a god'! For similar sarcasm see *Isaiah*, xliv, 15, 16. — 118. **coward lips,** etc. Vivid picture of desertion of colors in battle? — See Romeo's exquisite utterance over the apparently dead but still beautiful Juliet,

> "Thou art not conquer'd; beauty's ensign yet
> Is crimson in thy lips and in thy cheeks,
> And death's pale flag is not advanced there."
> — *Rom. and Jul.* V, iii, 94–96.

What of Shakespeare's love of military ideas? — 119. **bend** = look [Schmidt]? glance? direction? — In *Henry IV*, II, iii, 45, "bend thine eyes" = direct (or fix) thine eyes. *Hamlet*, II, i, 100; *Cymbel.* I, i, 13; *Par. Lost*, III, 58. — **his** = its? or is 'eye' personified? — In *Shakes.* 'it' occurs as possessive 14 times; 'it's,' 9 times; 'its,' once. In *Milton* 'its' occurs 3 times; in King James's version of the Bible, not at all. Modern editors have substituted 'its' for 'it' in *Leviticus*, xxv, 5. See our ed. of *Hamlet*, I, ii, 216. — 120. **did.** The weak 'did,' once common, now to be avoided? — 123. **Alas.** Part of Cæsar's cry? So Staunton. The editors generally print it as Cassius'. — **Titinius.** 'One of Cæsar's chiefest friends,' says Plutarch. See V, iii. — 125. **temper** = disposition? temperament? constitution? which? — Lat. *tempus*, fit season, time;

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So get the start of the majestic world
And bear the palm alone. [*Shout. Flourish.*
Brutus. Another general shout!
I do believe that these applauses are
For some new honors that are heap'd on Cæsar.
Cassius. Why, man, he doth bestride the narrow world
Like a Colossus; and we petty men
Walk under his huge legs and peep about
To find ourselves dishonorable graves.
Men at some time are masters of their fates:
The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings.
Brutus and Cæsar! — What should be in that "Cæsar"?
Why should that name be sounded more than yours?
Write them together, yours is as fair a name;
Sound them, it doth become the mouth as well;
Weigh them, it is as heavy; conjure with 'em,
"Brutus" will start a spirit as soon as "Cæsar."
Now, in the names of all the gods at once,
Upon what meat does this our Cæsar feed,
That he is grown so great? Age, thou art sham'd!
Rome, thou hast lost the breed of noble bloods!

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temperare, to proportion duly: fr. base TEM; Gr. τέμνειν, temnein, to cut. — "The lean and wrinkled Cassius venting his spite at Cæsar, by ridiculing his liability to sickness and death, is charmingly characteristic." *Hudson.* — 126. **majestic.** Antithesis? — 127. **palm.** Given by Greeks and Romans as a prize in athletic contests and in chariot races. — 129. **do.** Weak? emphatic? — See 120, 103; 75. — 131. **man.** Increasing familiarity? — **narrow.** Antithetic? — "The senate had erected a bronze statue of Cæsar standing on a globe, and inscribed 'to Cæsar, the Demigod'; which inscription, however, Cæsar had erased." *Hudson.* — 132. **Colossus.** An immense bronze image, erected to the sun-god B.C. 300. It cost 300 talents. Hyginus makes the height 90 feet; Pliny, 70 cubits; Testus, 105. It was ascended by a spiral staircase within. It stood at (some say astride) the entrance to the harbor at Rhodes, and was reckoned one of the seven wonders of the world. Its fingers were larger than most statues. After 56 years it was broken off below the knees by an earthquake. See *Class. Dict.* — Our word 'colossal'? — 136. **stars** = planets under which we were born [Wright]? — "The stars above us govern our condition," *Lear*, VI, iii, 34. See *Lear*, I, ii, 117-124; *Ham.*, I, i, 117-120. "My stars!" testifies to the old superstition? See Astrology. — 137. **underlings** = inferiors? mean 'fellows'? — The *-ling* is dimin. and sometimes contemptuous; as in 'hireling,' 'witling,' worldling.' — 138. **should** = can? might? — *Tempest*, I, ii, 387; *Ant. and Cleop.*, IV, iii, 15. *Abbott*, 325. — **Cæsar** = *word* Cæsar? *man* Cæsar? — 139. **than.** The folio has 'then.' The two were spelled indifferently 'than' and 'then.' — 142. **conjure.** Two meanings, two pronunciations? How now? — The talismanic or magical power of names? — 146. **Age.** *What* age? the present? old? — At all like Lat. "*O tempora*"? — 145, 146. Line 94. — 147. **bloods.** IV, iii, 260; *King*

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When went there by an age, since the great flood,
But it was fam'd with more than with one man?
When could they say till now, that talk'd of Rome,
That her wide walks encompass'd but one man?
Now is it Rome indeed and room enough,
When there is in it but one only man.
O, you and I have heard our fathers say,
There was a Brutus once that would have brook'd
The eternal devil to keep his state in Rome
As easily as a king!

Brutus. That you do love me, I am nothing jealous;
What you would work me to, I have some aim:
How I have thought of this and of these times,

John, II, i, 278; *Much Ado*, III, iii, 120, 121. — 148. **flood.** Noah's? See *Class. Dict.* under 'Deucalion.' *Coriol.*, II, i, 83; *Winter's Tale*, IV, iv, 420. — 149. **fam'd with.** Modern word for 'with'? — *Abbott*, 193, 194. — 151. **walks.** Most editors, following Rowe (1714), change 'walks' to 'walls.' The folio has 'walkes,' which makes fair sense. The play was printed with remarkable accuracy, and the misprint of 'walkes' for 'walls' or 'walles' was rather unlikely to happen. III, ii, 246; *Par. Lost*, IV, 586, 587. See 'Walks about Rome.' — Yet a strong argument may be made for 'walls,' and 'encompass' suits it better. See "He walketh in the circuit of heaven." *Job*, xxii, 14. — 152. **Rome . . . room.** Verbal play repeated, III, i, 289, 290; *King John*, III, i, 180; and similarly *Rome* and *roam*, 1 *Henry VI.* III, i, 51. — In the *Rape of Lucrece*, 'Rome' rhymes with 'doom,' l. 716. — "Rome is too narrow a room." Prime's *Commentary* (1587). "Room was the old pronunciation of Rome. Earl Russell, who died in 1877, always said *Room*." *Meiklejohn.* — 153. **one only.** Hooker, in his *Ecclesiastical Polity* (1597), has 'one only God,' and 'one only family.' *Abbott*, 130. — *One* was pronounced like *-one* in *alone*, till about the year 1500. — 155. **a Brutus once.** The first consul of Rome, Lucius Junius Brutus, who (510 B.C.) drove out the 7th and last king, Tarquinius Superbus. — **brook'd.** A. S. *brúcan*, to use, enjoy; akin to Lat. *frui*. *Skeat.* "The transition from 'enjoy' to 'bear with pleasure or patience' is easy. *Wright.* Ger. *brauchen* akin? — I, iii, 145. — 156. **eternal** = infernal [Johnson]? everlasting, perpetual [Steevens]? with perpetual dominion [Meiklejohn]? "Shakes. uses 'eternal' without the least intention of expressing his belief in the continued existence of the impersonation of evil, but probably to avoid coming under the operation of the Act of James I, 'to restrain the abuses of players' in the use of profane language. . . . By a similar concession to propriety, 'tarnal' is used in America." *Wright.* This suggestion of 'a concession to propriety' amuses 'Young America'! Did the Romans believe in an eternal principle of evil? Any anachronism in the use of the word *devil*? — *Othello*, IV, ii. 129; *Hamlet*, I, v, 21; V, ii, 353. — **state** = high position of governing power [Meiklejohn]? that which surrounds, as well as those who attend on (his greatness), his court [Schmidt]? throne? regal pomp? — *Henry V*, I, ii, 273; *Macbeth*, III, iv, 5; *Coriol.*, V, iv, 22. — 158. **nothing** = not a thing? not a whit? — **jealous** = suspicious [Wright]? doubtful [Rolfe]? suspiciously fearful, doubtful [Schmidt]? distrustful? Line 67. — 159. **aim.** *Two Gent. of Ver.*, III, i, 28. — Lat. *æstimare*; Old

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I shall recount hereafter; for this present,
I would not, so with love I might entreat you,
Be any further mov'd. What you have said
I will consider; what you have to say
I will with patience hear, and find a time
Both meet to hear and answer such high things.
Till then, my noble friend, chew upon this:
Brutus had rather be a villager
Than to repute himself a son of Rome
Under these hard conditions as this time
Is like to lay upon us.
Cassius. I am glad
That my weak words have struck but thus much show
Of fire from Brutus. [*Enter* CÆSAR *and his train.*
Brutus. The games are done and Cæsar is returning.
Cassius. As they pass by, pluck Casca by the sleeve;
And he will, after his sour fashion, tell you
What hath proceeded worthy note to-day.
Brutus. I will do so. But, look you, Cassius,
The angry spot doth glow on Cæsar's brow,
And all the rest look like a chidden train:
Calpurnia's cheek is pale; and Cicero
Looks with such ferret and such fiery eyes
As we have seen him in the Capitol,
Being cross'd in conference by some senators.
Cassius. Casca will tell us what the matter is.

Fr. *æsmer;* Mid. Eng. *aimen*, to value, estimate, guess. — 161. **present.** See our ed. of *Macbeth*, I, v, 55; *Tempest*, I, i, 21; 1 *Corinth.*, xv, 6. — 162. **so** = if? *Abbott*, 133; and see III, i, 141. — 167. **chew** = ruminate? — "Some few [books] are to be chewed and digested." Bacon's Essay on *Studies* (1597). — "Philautus went into the fields . . . to chew upon his melancholy." Lyly's *Euphues* (1579). — 168. **had rather.** For 'had,' see l. 91. — **villager.** Contemplates voluntary exile? — A. S. *hrade*, quickly; *hræd*, quick, swift. *Rath* [obsolete] = soon; *rather* = sooner; *rathest* [obsolete] = soonest. See on III, ii, 22. — *Mer. of Ven.*, I, ii, 43. — 169. **to.** Note its omission and insertion in this sentence. *Abbott*, 350. So in IV, iii, 73. — 170. **these . . . as**, etc. Modernize this in two ways. See *as* in l. 31. — Observe the *sententiousness* in the foregoing speech of Brutus. Compare it in this respect with III, ii, 12-44. — 177. **proceeded.** Present sense? — Lat. *pro*, before; *cedĕre*, to go. — **worthy.** Ellipsis? So in II, i, 317. — Present use? — *Abbott*, 198 *a*. — 178. **Cassius.** Trisyl.? or *pause* after 'Cassius,' to give time to look? See our ed. of *Hamlet*, I, i, 129, 132. — 179. **The angry spot.** The use of *The* instead of *An* indicates what? — *Abbott*, 479. — 182. **ferret.** Bret. *fúr*, wise, sly? — The animal is of the weasel kind, about 14 inches long, pale yellow or white, with bright red eyes that stare at one boldly, almost fiercely. Vivid description! — 183. Ellipsis? — 184. **conference** = debate [Rolfe]? discussion [Schmidt]? — Lat. *con*, together; *ferre*, to bring. — 185. **matter** = trouble? — Present

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Cæsar. Antonio!
Antony. Cæsar?
Cæsar. Let me have men about me that are fat:
Sleek-headed men and such as sleep o' nights:
Yond Cassius has a lean and hungry look;
He thinks too much: such men are dangerous.
Antony. Fear him not, Cæsar; he's not dangerous;
He is a noble Roman, and well given.
Cæsar. Would he were fatter! But I fear him not:
Yet if my name were liable to fear,
I do not know the man I should avoid
So soon as that spare Cassius. He reads much;
He is a great observer, and he looks
Quite through the deeds of men; he loves no plays,
As thou dost, Antony; he hears no music;

usage? — See *Hamlet*, II, ii, 193. — 188. **Let . . . fat,**[1] etc. — 189. **o' nights.** The folio reads "a-nights." The *a* or *o* represents *in*, *on*, *of*, etc., contracted by rapid pronunciation. *Abbott*, 24, 176, 182. — 190. **Yond.** — A. S. *geon*, yon; Ger. *jener*, that; Aryan base YA, that. *Skeat.* — *Tempest*, I, ii, 409; II, ii, 20; V, iii, 18. — Hence *beyond* and *yonder*. *Il Penseroso*, 52. — 193. **well-given** = well disposed. So we say "given to drink," "given to study," etc. — "Cassius, who was Brutus' familiar friend, but not so well given." North's *Plutarch*. — 195. **name** = self? — **my name** = I. — So the Gr. ὄνομα, onoma, name, is used for the person himself, as ὦ φίλτατον ὄνομα Πολυνείκους, O philtaton onŏma Polyneikous; O dearest name of Polynices, Eur. *Phœnissæ*, 1702. So, "Thou hast a few names even in Sardis, which have not defiled their garments; and they shall walk with me in white." *Rev.*, iii, 4; *Acts*, iii, 16; *Ephes.*, i, 21; and often in the Bible. See *Par. Lost*, II, 964. — **liable to fear** = liable to the imputation of fear [Rolfe]? subject to fear? subordinate to fear? exposed to fear? — To Cæsar his name represents an ideal, below which he must not fall [Beeching]? — II, ii, 104. — Lat. *ligare*; Fr. *lier*, to bind; suffix *-able*. — 197. **reads much.** Cassius was well acquainted with Greek and Roman literature. — 198. **observer.** Truly said? I, ii, 29. — 200. **as thou dost.** "In his house they did nothing but feast, dance, and mask; and himself (Antony) passed away the time in hearing of foolish plays." North's *Plutarch*. — **hears no music**, etc. From this,

[1] *Cæsar* also had *Cassius* in great jealousie, and suspected him much: whereupon he said upon a time to his friends, what will *Cassius* do, think ye? I like not his pale looks. Another time, when *Cæsar's* friends complained unto him of *Antonius* and *Dolabella*, that they pretended some mischief towards him: he answered them again, As for those fat men and smooth combed heads, quoth he, I never reckon of them; but these pale visaged and carrion lean People, I fear them most, meaning *Brutus* and *Cassius*. — North's Plutarch's *Life of Cæsar*.

For intelligence being brought him one day that *Antonius* and *Dolabella* did conspire against him: he answered, That these fat long-haired men made him not afraid, but the lean and whitely faced fellows, meaning that by *Brutus* and *Cassius*. — North's Plutarch's *Life of Brutus*.

For it is reported that Cæsar answered one that did accuse Antonius and Dolabella unto him for some matter of conspiracy: "Tush," said he, "they be not those fat fellows and fine-combed men that I fear, but I mistrust rather these pale and lean men," meaning by Brutus and Cassius, who afterwards conspired his death and slew him. — North's Plutarch's *Life of Marcus Antonius*.

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Seldom he smiles, and smiles in such a sort
As if he mock'd himself and scorn'd his spirit
That could be mov'd to smile at anything.
Such men as he be never at heart's ease
Whiles they behold a greater than themselves,
And therefore are they very dangerous.
I rather tell thee what is to be fear'd
Than what I fear; for always I am Cæsar.
Come on my right hand, for this ear is deaf,
And tell me truly what thou think'st of him.

[*Sennet. Exeunt* CÆSAR *and his train.*

Casca. You pull'd me by the cloak; would you speak with me?

Brutus. Ay, Casca; tell us what hath chanc'd to-day, That Cæsar looks so sad?

Casca. Why, you were with him, were you not?

Brutus. I should not then ask Casca what had chanc'd.

Casca. Why, there was a crown offer'd him: and being offer'd him, he put it by with the back of his hand, thus; and then the people fell a-shouting.

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and from the more famous passages in *Mer. of Ven.*,[1] V, i, 83, may we infer Shakespeare's real belief that a disregard or love of music indicated character? Was his estimate correct?—201. **sort** = manner [Wright, Schmidt]? kind (of smile)? way?—Lat. *sors*, lot, kind, condition. Sonnet, xxxvi, 13.—**seldom.** Position of adv.? Effect on emphasis? *Abbott*, 421.—I, ii, 68. *Abbott*, 421.—204. **be.** The early Eng. plu. was *be(n)* or *are(n)*. Often euphony determined which should be used. Is *be* here more euphonious than *are*?—*Abbott*, 300.—**at.** We still say *at ease*. *Abbott*, 144.—205. **whiles.** A. S. *hwil*, a time. Early Eng. *whiles* is adverbial genitive.—207. **rather.** Position!—208. **always I am Cæsar.**—Shakes. thought Cæsar a braggart?—*As You Like It*, V, ii, 30. —209. **is deaf.** Was it?—"This is one of the little touches of invention that so often impart a fact-like vividness to the poet's scenes." *Hudson.* See note on 182.—A good comment on Cassius' speech, 94 to 128 [Beeching]?—How did it happen that Mark Antony did not know of Cæsar's deafness? Or did he know?—214. **sad** = sober, grave, serious?—Sorrow implied?—A. S. *sæd*, sated, satiated, tired, weary. Lat. *satur*, sated: *satis*, sufficiently.—*Mer. of Ven.*, II, ii, 179; *Comus*, 509.—215. **Why,** etc. Is this spoken in a blunt 'sour fashion'? See line 176. Is there good-natured impatience in *why* as an interjection or expletive? Any historic ground for such characterization of Casca?—**crown,** etc.[2]—218. **with**

[1] The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils.
—See Milton's *Tractate on Education*, and Plato's *Republic*, Book III.

[2] Leaving the ancient ceremonies and old customes of that solemnity, he [Antony] ran to the Tribune [raised platform] where Cæsar was set, and carried a lawrell crown in his hand, having a royall band or diadem wreathed about it, which in old time was

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Brutus. What was the second noise for?

Casca. Why, for that too. 220

Cassius. They shouted thrice: what was the last cry for?

Casca. Why, for that too.

Brutus. Was the crown offer'd him thrice?

Casca. Ay, marry, was't, and he put it by thrice, every time gentler than other; and at every putting-by mine honest neighbors shouted.

Cassius. Who offer'd him the crown?

Casca. Why, Antony.

Brutus. Tell us the manner of it, gentle Casca. 229

Casca. I can as well be hang'd as tell the manner of it: it was mere foolery; I did not mark it. I saw Mark Antony offer him a crown; — yet 'twas not a crown neither, 'twas one of these coronets; — and, as I told you, he put it by once: but, for all that, to my thinking, he would fain

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the back of his hand, etc. Not the *palm!* Very life-like, this unwilling rejection with the *back* of the hand! — 220. **second noise**, etc. "I am not king," repeated Cæsar; "the only king of the Romans is Jupiter." — 224. **marry.** Lat. *Maria;* Fr. *Marie*, the Virgin Mary. — By Mary? This petty oath is very common in old writers? — Or does it mean, May Mary help me? — Anachronism? — Would Lord Bacon have written thus? — 225. **other.** Shakes. uses 'other' for 'an other,' 'the other,' 'each other,' 'otherwise,' etc. *Abbott*, 12. — 228. **why, Antony** = Antony, of course? — Good-natured bluntness with contempt? — 229. **gentle.** Force of this epithet? — 230. "I'll be hanged," if I can tell? — 232. Force of double negative in Shakes.? in Milton? *Par. Lost*, I, 335, 336. — 234. **fain.** A. S. *fægan*, glad. Orig. 'fixed,' and hence satisfied, suited, content. *Skeat.* Does Cæsar judge correctly? "He [Cæsar] entered early in Feb., 44 B.C. (at some date between Jan. 25 and Feb. 15) on a final dictatorship for his life-time; a serious step, because it put an entirely new meaning on an old republican institution. He now began to allow the image of his head to be placed on the coinage. This had no precedent in Roman history; but it had always been, in the empires of the East, the special prerogative of the monarch. He allowed his statue to be added to those of the seven kings of Rome on the Capitol. He appeared on public occasions in the purple triumphal dress, and in many other little ways . . . allowed his person to become the centre of the pomp and ceremonial of

the ancient marke and token of a king. When he was come to *Cæsar*, he made his fellow runners with him lift him up, and so he did put his lawrell crown upon his head signifying thereby that he had deserved to be king. But *Cæsar*, making as though he refused it, turned away his head. The people were so rejoiced at it, that they all clapped their hands for joy. *Antonius* again did put it on his head: *Cæsar* again refused it; and thus they were striving off and on a great while together. As oft as *Antonius* did put this lawrell crown unto him, a few of his followers rejoyced at it: and as oft also as *Cæsar* refused it, all the people together clapped their hands. . . . *Cæsar* in a rage arose out of his seat, and plucking down the choller of his gown from his neck, he shewed it naked, bidding any man strike off his head that would. This lawrell crown was afterwards put upon the head of one of *Cæsar's* statues or images, the which one of the tribunes pluckt off. The people liked his doing therein so well, that they waited on him home to his house, with great clapping of hands. Howbeit *Cæsar* did turn them out of their offices for it. — North's Plutarch's *Antony.*

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have had it. Then he offer'd it to him again; then he put it by again: but, to my thinking, he was very loath to lay his fingers off it. And then he offer'd it the third time; he put it the third time by: and still as he refus'd it, the rabblement howted and clapp'd their chopp'd hands and threw up their sweaty night-caps, and utter'd such a deal of stinking breath because Cæsar refus'd the crown that it had almost chok'd Cæsar; for he swounded and fell down at it: and for mine own part, I durst not laugh, for fear of opening my lips and receiving the bad air. 244

Cassius. But, soft, I pray you: what, did Cæsar swound?

Casca. He fell down in the market-place, and foam'd at mouth, and was speechless.

Brutus. 'Tis very like: he hath the falling sickness.

Cassius. No, Cæsar hath it not; but you and I
And honest Casca, we have the falling sickness.

Casca. I know not what you mean by that; but, I am sure, Cæsar fell down. If the tag-rag people did not clap

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a court." *William Warde Fowler.* — 238. **still** = always? every time? yet? nevertheless. — The sense of 'still' is 'brought to a stall or resting-place.' A. S. *steal, stæl*, a place, station, stall. *Skeat.* 'The still-vex'd Bermoothes' in *Tempest*, I, ii, 229, is the ever-vex'd Bermudas.[1] — 240. **howted.** Folio has 'howted,' which Johnson changed to 'hooted.' What objection to the latter word? In I, iii, 28, the folio has *howting*. **chopp'd.** Akin to 'chip' and 'chap'; Gr. κόπτειν, koptein, to cut. *As You Like It*, II, iv, 45. — 241. **sweaty,** etc. *Coriol.*, II, i, 256. Is Shakes. a lover of common people? — 243. **swounded.** So the folios. Most ed. change to 'swooned.' The *d* is superfluous as in 'thunder,' O. Eng. *thunor.* — A. S. *swogan*, to move noisily, rustle, sough, sigh (especially of the wind); Mid. Eng. *swounen*, to faint. — 246. **soft** = hold? not so fast? — "Soft! no haste!" *Mer. of Ven.*, IV, i, 311. — 247. **market-place** = the Forum? — **at mouth.** Skakes. has 'at nostrils,' 'at legs,' 'at door.' *Abbott*, 90. — 249. **like** = likely? The folios have no pause after 'like.' Should they be followed here? — **falling sickness** = epilepsy?[2] — 250. "Cassius tries to tie up the three into a conspirator's knot." — 251. **we have,** etc. "The disease of 'standing prostrate' before Cæsar." *Hudson.* See III, i, 36, 57, 75; V, i, 42. — 253. **tag-rag.** Said to be for 'tag and rag.' — See *hugger-mugger* in *Hamlet*, IV, v, 67; *hurly-burly*, *Macbeth*, I, i, 3, etc. — Our ancestors were fond of such rhyming jingles as

[1] This use of 'still' is well illustrated in Dryden's celebrated ode on *Alexander's Feast*, lines 81–84 —

War, he sung, is toil and trouble;
Honor but an empty bubble,
Never ending, still beginning;
Fighting still, and still destroying.

[2] Before one of his battles in Africa, he had an attack of this kind. "For as he did set his men in battel ray, the falling sicknesse took him, whereunto he was given; and therefore feeling it coming, before he was overcome withall, he was carried into a castell not far from thence where the battel was fought, and there took his rest til the extremity of his disease had left him." — North's Plutarch's *Cæsar*.

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him and hiss him, according as he pleas'd and displeas'd them, as they use to do the players in the theater, I am no true man. 253

Brutus. What said he when he cáme unto himself?

Casca. Marry, before he fell down, when he perceiv'd the common herd was glad he refus'd the crown, he pluck'd me ope his doublet and offer'd them his throat to cut. An I had been a man of any occupation, if I would not have taken him at a word, I would I might go to hell among the rogues. And so he fell. When he came to himself again, he said, if he had done or said anything amiss, he desir'd their worships to think it was his infirmity. Three or four wenches, where I stood, cried "Alas, good soul!" and forgave him with all their hearts: but there's no heed to be taken of them; if Cæsar had stabb'd their mothers, they would have done no less. 265

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harum-scarum, hum-drum, namby-pamby, pell-mell, hocus-pocus, higgledy-piggledy; and recently in portions of the U. S. we have heard *razzle-dazzle!* — 253. **true** = honest? truthful? — Shakes. opposes 'true man' to *thief* in *Cymbel.*, II, iii, 37; and in *Venus and Ad.*, 724, etc. See *Much Ado*, III, iii, 1. — 256. **common herd.** A glimpse of Shakespeare's feeling? — **plucked me.** This *me* is colloquial; used by a speaker who vividly imagines himself an interested spectator at the spot, as if the action were somehow *done for him* in particular. The grammatical case of the pronoun is called the *ethical dative* and is frequent in Latin and Greek. *Abbott*, 220. — 257. **ope.** There was a tendency to drop the inflection *-en* in Elizabeth's time. *Abbott*, 290, 343. — As to *doublet*, it was an English, not a Roman, garment; so called because of double thickness, or because it doubled the dress; waistcoat of double folds. So North, in his translation (of *Plutarch*) modernized classical dress. — **An I had** = if I had? and had I? — Icel. *enda*, moreover, if; Mid. Eng. *and*, if. The *d* was usually, but not always, dropped when *and* meant *if*. When the sense of *an* [or *and*] grew misty, it was reduplicated by the addition of *if*; so that *an if*, really meaning *if if*, is of common occurrence. *Skeat*, *Abbott*, 101, 102, 103, etc. See "But and if that wicked servant," etc., *Matt.*, xxiv, 48. — 258. **occupation** = mechanic trade or employment [Johnson]? action [White]? enterprise, prompt or practical business ability [Wright]? Schmidt thinks it is used in contempt. Lat. *occupare*, to lay hold of; *ob* (strengthening the sense); *capère*, to seize. — *Coriol.*, IV, vi, 97. — 259. **at a word** = at his word [Rolfe]? at the least hint, quickly [Wright]? — In *Coriol.*, I, iii, 122, and *Much Ado*, II, i, 118, *at a word* = *in* a word. See line 104; *Merry Wives*, I, iii, 15; 2 *Henry IV*, III, ii, 319. — 260. **worships** = honors? — Spoken with good-natured ridicule? — To 'worship' was once to 'honor.' In Wiclif's Bible we read, "If any man serve me, my Father shall worship him"; *i.e.* honor him. — Teut. *wertha*, valuable; A. S. *woorth*, worthy; *waru*, wares, valuables; Goth. *skapan*; A. S. *sceapan, scyppan*, to make, or shape; *weorthscipe*, honor. The suffix *-ship* = (1) state, as in 'friendship'; (2) act, as in 'courtship'; (3) condition, as in 'wardship'; (4) appurtenance or possessions, as in 'lordship'; (5) by a metonymy of the cause, the effect or art, as in 'workmanship,' 'horsemanship.' *Gibbs.* Which sense here? — This suffix inter-

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Brutus. And after that, he came, thus sad, away?

Casca. Ay.

Cassius. Did Cicero say anything?

Casca. Ay, he spoke Greek.

Cassius. To what effect?

Casca. Nay, an I tell you that, I'll ne'er look you i' th' face again: but those that understood him smil'd at one another and shook their heads; but, for mine own part, it was Greek to me. I could tell you more news too: Marullus and Flavius, for pulling scarfs off Cæsar's images, are put to silence. Fare you well. There was more foolery yet, if I could remember it.

Cassius. Will you sup with me to-night, Casca?

Casca. No, I am promis'd forth.

Cassius. Will you dine with me to-morrow?

Casca. Ay, if I be alive and your mind hold and your dinner worth the eating.

Cassius. Good: I will expect you.

Casca. Do so. Farewell, both. [*Exit.*

Brutus. What a blunt fellow is this grown to be!
He was quick mettle when he went to school.

Cassius. So is he now in execution
Of any bold or noble enterprise,
However he puts on this tardy form.
This rudeness is a sauce to his good wit,
Which gives men stomach to digest his words
With better appetite.

Brutus. And so it is. For this time I will leave you:

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changes with *-hood* and with *-dom*; as Ger. *brüderschaft*, brotherhood; A. S. *abbotdom*, abbotship. *Trench, Gibbs, Skeat.* — 268. **Cicero.** Would Cassius have liked to bring him into the plot? II, i, 141, 142. Does Shakes. see through Cicero? — 271. **an.** Line 257. — 274. **Greek** = unintelligible? — Plutarch tells us that at the moment of the assassination, "Casca cried in Greek, and called his brother to help him." Is he joking here? — 280. **foolery.** Has Casca real depth of character? — 279. **forth** = away from home? *Mer. of Ven.*, II, v, 11; *Abbott*, 41. — 286. **mettle** = spirit [Wright, etc.]? metal [Sidney, Walker, Collier, etc.]? — Abstract for concrete [Schmidt]? — The word 'blunt' in 285 leads some to spell it *metal*. See line 299; also I, i, 61. — 287. Scan. — 289. **however** = although? notwithstanding the fact that? — **puts on.** Is Brutus dull not to see that it is *put on?* — **tardy form** = appearance of sloth?

290. **This rudeness,** etc. Well said? — *Lear*, II, ii, 102–104. — **sauce.** Lat. *sal*, salt; *salire*, to salt; *salsa*, salted. French *sauce*, *al* becoming *au*. *Skeat* and *Brachet.* — 291. **digest.** *Ant. and Cleop.*, II, ii, 177. — Lat. *dis*, apart; *gerĕre*, to carry; *digerĕre*, to carry apart, assimilate as food, arrange, comprehend fully. — 293. **And so it is.** What? —

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To-morrow, if you please to speak with me,
I will come home to you; or, if you will,
Come home to me, and I will wait for you.
Cassius. I will do so: till then, think of the world.
[*Exit* BRUTUS.
Well, Brutus, thou art noble; yet, I see,
Thy honorable metal may be wrought
From that it is dispos'd: therefore it is meet
That noble minds keep ever with their likes;
For who so firm that cannot be seduc'd?
Cæsar doth bear me hard; but he loves Brutus:
If I were Brutus now and he were Cassius,
He should not humor me. I will this night,
In several hands, in at his windows throw,
As if they came from several citizens,
Writings, all tending to the great opinion
That Rome holds of his name; wherein obscurely
Cæsar's ambition shall be glanced at:

297. **world.** A large subject to consider! — *world* = condition of things [Beeching]? — See V, v, 22. — Is the expression in the text proverbial? — 301. **noble** = true to Rome, hating tyranny [Beeching]? Magnanimous? high-souled? — Does Cassius harp on *nobility*, as Brutus on *honor*? — 299. **honorable.** Significance here? — **wrought**, by me, Cassius? or by Cæsar? — 300. **disposed.** Ellipsis? — 301. **likes** = what they like? whom they like? those whom they are like? — 302. Ellipsis? — 303. **bear me hard** = keep a tight rein on me [Staunton, Crosby, Hudson, etc.]? dislike me, bear a grudge against me [Craik, Schmidt, Wright, Rolfe, etc.]? — In Latin, *ægre*, or *graviter*, *ferre*, and in Greek χαλεπῶς φέρειν, chalepōs pherein, and χαλεπα νειν, chalepainein, = to bear impatiently, to bear hard, to be angry at, dislike. — See I, ii, 32; II, i, 215; III, i, 158; *Lear*, III, i. 27, 28; Ben Jonson's *Catiline*, IV, v. The metaphor is certainly derived from *horsemanship* in Beaumont and Fletcher's *Scornful Lady*, IV, ii. — *Antithesis* in the line?

304. **he** = Brutus? or Cæsar? — 305. **He.** Who? Cæsar [Beeching]? Brutus [Warburton]? — "Cassius' friends prayed him [Brutus] to beware of Cæsar's sweet enticements, and fly his tyrannical favors." . . . "The great honors and favors Cæsar showed unto him [Brutus] kept him back, that of himself alone he did not conspire," etc. North's *Plutarch*, p. 739. — **He should not humor me** = Brutus should not cajole me [Warburton, Craik, Wright, Hudson, etc.]? Cæsar should not cajole me as he does Brutus [Johnson, Rolfe, Beeching, etc.]? — Cassius is speaking all along of his own influence over Brutus [Wright]? Decide. — **humor.** See I, iii, 27. — The 4 *humors* were blood, choler, phlegm, and gall, causing respectively the 4 temperaments, sanguine, choleric, phlegmatic, and melancholy. — **humor** = influence by observing humors or inclinations [Wright]? take hold of affection so as to make forget principles [Johnson]? to turn and wind and manage (me) by watching (my) moods and crotchets, and touching (me) accordingly [Hudson]? — **this night.** It must not be supposed that this is the night before the murder. See II, i, 49. — 306. **hands** = handwritings? *Abbott*, 419 *a*. — 310. **ambition.** What

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And, after this, let Cæsar seat him sure;
For we will shake him, or worse days endure. [*Exit.*

SCENE III. *The Same. A Street.*

Thunder and lightning. Enter CASCA *and* CICERO.

Cicero. Good even, Casca: brought you Cæsar home?
Why are you breathless? and why stare you so?
Casca. Are you not mov'd, when all the sway of earth
Shakes like a thing unfirm? O Cicero!
I have seen tempests, when the scolding winds
Have riv'd the knotty oaks, and I have seen
The ambitious ocean swell and rage and foam,
To be exalted with the threat'ning clouds:
But never till to-night, never till now,
Did I go through a tempest-dropping-fire.
Either there is a civil strife in heaven,
Or else the world, too saucy with the gods,
Incenses them to send destruction.

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part is it to play in this drama? — 311. **seat him sure.** *Abbott*, 223, 1. — As to the rhyme, see *Abbott*, 515. It makes a pleasant sound, like a strain of music, to end with. — See and apply here, as far as applicable, similar questions to those at the end of our notes on scene i. — What progress has been made in the plot? — What of Brutus' *honor?* Cassius' *nobility?* What of Cæsar's *desires* and *fears?*

SCENE III. — What time elapses between scenes ii and iii? — Cicero had a fine house on the Palatine. Why is he introduced in this storm? — 1. **brought** = accompanied? escorted? — *Othello*, III, iv, 197; *Richard II*, I, iv, 2; *Henry V*, II, iii, 2; *Genesis*, xviii, 16; *Acts*, xxi, 5; 2 *Corin.*, i, 16. — What was Cicero especially desirous to know? See i. 36. — **home.** From what *place?* at what *time?* — 2. **breathless,** etc. — What has become of Casca's 'tardy form'? I, ii, 289. — 3. **sway** = weight or momentum [Johnson]? balanced swing [Craik]? steady and equable movement [Wright]? regular motion [Beeching]? constitution or order [Hudson]? dominion? — realm? — Did Shakes. believe that the earth moves? — Teut. base SWAG, to sway, swing; nasalized *swing*, *Skeat.* — 4. **unfirm.** Here the negative is more prominent than in *infirm* [Wright]? Shakes. uses each 4 times. *Abbott*, 442. — 6. **riv'd.** Shakes. never uses *riven.* — From *rive* comes *rift*; fr. *drive*, *drift*; *thrive*, *thrift*, etc. — 8. **to be** = so as to be [Hudson]? in order to be [Craik]? — See *Mer. of Ven.*, II, vii, 44, 45. — 10. **tempest-dropping-fire.** So the folios. Precisely Milton's 'fiery deluge,' or, better, 'floods and whirlwinds of tempestuous fire'? *Par. Lost*, I, 68, 77. Mixed fire and tempest seem to drop from the sky. But Rowe (1709), and almost all editors since, omit the hyphen; as if Casca never saw lightning in a storm before! — "Retain the hyphens, and the sky is all aflame, a fiery deluge descending in tempest — a tempest-fire, a dropping-fire, a tempest-dropping-fire. Let us be careful how we attempt to improve on Shakespeare." The present editor in *The Student* (Univ. of N. Dak.), April, 1888. — 13. **destruction.** Scan. Very often the *-ion* is

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Cicero. Why, saw you anything more wonderful?
Casca. A common slave — you know him well by sight —
Held up his left hand, which did flame and burn
Like twenty torches join'd, and yet his hand,
Not sensible of fire, remain'd unscorch'd.
Besides — I ha' not since put up my sword —
Against the Capitol I met a lion,
Who glaz'd upon me, and went surly by,
Without annoying me: and there were drawn
Upon a heap a hundred ghastly women,
Transformed with their fear; who swore they saw
Men all in fire walk up and down the streets.
And yesterday the bird of night did sit
Even at noon-day upon the market-place,
Hooting and shrieking. When these prodigies
Do so conjointly meet, let not men say
"These are their reasons; they are natural;"
For, I believe, they are portentous things
Unto the climate that they point upon.

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two syl. in Shakes. — *Abbott*, 479. For centuries there has been a tendency to reduce the number of syllables in English words.

14. **more** = else, besides [Craik]? in a higher degree [Delius, Wright, Abbot, etc.]? — **more wonderful** than usual? more wonderful than you have described? — *Coriol.*, IV, vi, 64, 65; *King John*, IV, ii, 42; *Lear*, V, iii, 203. — What does this question show of Cicero's turn of mind? See below, lines 34, 35; and II, i, 151, 152. — 15. **you know.** So the early editions. Dyce and Hudson change to *you'd know*. Wisely? — Craik suggests *you knew*. Well? — Hudson thinks the meaning to be, "you would recognize him as *a common slave*." Any reason for telling Cicero *that*? — 18. **sensible of** = ? — 20. **against** = ? — **lion, who.** In Shakes., *who*, as relative, is often used of brute animals, particularly in comparison with men. *Which* is used interchangeably with *who* and *that*. *Abbott*, 264, 265. 21. **glaz'd.** So the folio. Rowe (1709) changed to *glar'd*. Pope and the other editors generally have adopted the change. — "*Glazed* may be a survival of an old form of *glare*. . . . I am informed that *glaze* in this sense survives in Cornwall, where English was chiefly introduced in the reign of Elizabeth." *Beeching.* — 22. **annoying.** The word was vastly stronger than it is now. Chaucer (in the *Parson's Tale*) speaks of annoying a neighbor by burning his house or poisoning him! — *Richard III*, V, iii, 157. From Lat. *in odio*, in hatred. — **drawn upon a heap** = crowded together [Rolfe]? — A recollection of "*Hecuba et natæ . . . præcipites . . . condensæ . . . sedebant.*" *Æneid*, II, 515–517? — 23. **ghastly.** A. S. *gæstlic*, terrible; base *gaist* or *gais*, to terrify. The *-ly* is for *lic*, like. *Skeat.* — 24. **swore.** Casca's blunt, rough characterization? or ——? — **transformed.** Scan! — 25. **all in fire.** Electrical phenomenon? — 26. **bird of night.** "The scritch-owle betokeneth alwaies some heavie newes." *Pliny*, x; Holland's Translation. — 30. **reasons.** Hudson changes this to *seasons!* As if one should say, "These are the seasons for lions to be in the street, and ghastly women in a heap, and men in fire," etc.! — *All's Well*, II, iii, 1–3. — 31. **portentous.** *Richard II*, II, iv, 7–10; *Hamlet*, I, i, 112–125; *Macbeth*, II, iii, 35, 42, etc. — 32. **cli-**

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Cicero. Indeed, it is a strange-disposed time:
But men may construe things after their fashion,
Clean from the purpose of the things themselves.
Comes Cæsar to the Capitol to-morrow?

Casca. He doth; for he did bid Antonio
Send word to you he would be there to-morrow.

Cicero. Good night, then, Casca: this disturbed sky
Is not to walk in.

Casca. Farewell, Cicero. [*Exit* CICERO.

Enter CASSIUS.

Cassius. Who's there?

Casca. A Roman.

Cassius. Casca, by your voice.

Casca. Your ear is good. Cassius, what night is this!

Cassius. A very pleasing night to honest men.

Casca. Who ever knew the heavens menace so?

Cassius. Those that have known the earth so full of faults.
For my part, I have walk'd about the streets,
Submitting me unto the perilous night,
And, thus unbraced, Casca, as you see,
Have bar'd my bosom to the thunder-stone;
And when the cross blue lightning seem'd to open

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mate. Gr. *κλίμα*, klima, slope, region, zone; fr. *κλίνειν*, klinein, to lean, slope. — 34. **construe.** Accent! I, ii, 42. — 35. **clean from** = quite away from? completely at variance with? — Is *from* emphatic? — Line 64; II, i, 196; *Hamlet*, III, ii, 18. — See *clean gone* in *Psalms*, lxxvii, 8; *Isaiah*, xxiv, 19. — 40. **not to walk in** = not fit to walk in? *Abbott*, 405. — 41. **by your voice.** Cassius "is a great observer"? I, ii, 198; I, iii, 131. — 42. **what** = what *kind* of [Abbott]? what *a!* [Wright, Hudson, etc.]? *Abbott*, 86. *What*, in exclamations, for *what a* (and also for *what kind of*) is repeatedly found in Shakes. — 47. **submitting me** = exposing myself [Rolfe]? *self* and *selves* are often omitted in Elizabethan English. *Abbott*, 228. — Lat. *sub*, under, *mittĕre*, to send; *submittĕre*, to place under. — 48. **unbraced** = unfastened? unbuckled? unbuttoned? — *Hamlet*, II, i, 78. — What was the Roman dress? How worn? Is Shakes. thinking of the Roman, or of the English dress? I, ii. 257. — Gr. *βραχίων*, brachiōn; Lat. *brachium*, arm; Old Fr. *bras, braz. Century Dictionary.* The modern sense is, something that holds fast? — 49. **thunder-stone** = the belemnite, arrow-head, or finger stone. It is a hollow fossil, about as large as the finger and tapering to a point at one end, the internal bone of an extinct species of *sepia* or cuttle-fish. It was once believed to be the veritable *thunder-bolt.* These 'bolts' were feared more than the lightnings, which Lear terms 'vaunt-couriers to oak-cleaving thunderbolts.' See *Cymbel.* IV, ii, 271, 272; *Othello*, V, ii, 235; *Lear*, IV, vii, 35; *Par. Lost*, I, 175, 'the thunder, winged with red lightning.' — 50. **cross** = zig-

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The breast of heaven, I did present myself
Even in the aim and very flash of it.

Casca. But wherefore did you so much tempt the heavens?
It is the part of men to fear and tremble,
When the most mighty gods by tokens send
Such dreadful heralds to astonish us.

Cassius. You are dull, Casca, and those sparks of life
That should be in a Roman you do want,
Or else you use not. You look pale and gaze
And put on fear and cast yourself in wonder,
To see the strange impatience of the heavens:
But if you would consider the true cause
Why all these fires, why all these gliding ghosts,
Why birds and beasts from quality and kind,
Why old men, fools, and children calculate,
Why all these things change from their ordinance
Their natures and preformed faculties
To monstrous quality, — why, you shall find

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zag? So 'the most terrible and nimble stroke Of quick cross lightning,' and 'the deep dread-bolted thunder.' *Lear*, IV, vii, 33, 34, 35. — **blue.** What of Shakespeare's observation? — 55, 56. Antithesis? — 60. **put on.** What sense? I, ii, 288. — **cast.** So the folio. In *Meas. for Meas.*, IV, ii, 194, we read, "Put not yourself into amazement"; in *Much Ado*, IV, i, 142, 'attir'd in wonder'; *Rape of L.*, 1601, 'attir'd in discontent.' — **cast yourself in** = throw yourself into a state of? cast your mind about in a state of? dress yourself in? — Many editors change *cast* to *case*; as if he had masked or boxed up himself! — 63. **gliding.** Ghosts, angels, deities, *glide* rather than walk! So in *Par. Lost*, XII, 628, 629, "The cherubim descended, on the ground Gliding meteorous." — 64. **from quality and kind** = contrary to their disposition and nature [Wright]? change from their office (or calling) and nature [Hudson]? contrary to their real natures [Meiklejohn]? — Line 35. — In *Every Man in His Humor*, we read, 'spirits of our kind and quality,' quoted by Fleay as one of 17 proofs that Ben Jonson aided Shakes. in writing this play. — "But *kind* hath lent him such a *quality*." Geo. Gascoigne, 1535–1577. — *Lear*, II, ii, 104; *Ant. and Cleop.*, V, ii, 264. — Lat. *qualis*, of what sort; *qualitas*, sort. — A. S. *cynd*, nature. — 65. **Why old men, fools, and children calculate** = why old men become fools, and children prudent [White, who reads 'fool' for 'fools']? So Mitford, Lettsom, Hudson, Rolfe, Dyce, the Camb. ed., Beeching, etc. The folio (1623) has 'Fooles.' Delius interprets thus: "Persons of the most various mental capacities, old men, fools, and children, speculate upon the future." So, substantially, Craik and Longman. — Shakes. repeatedly in this play and elsewhere speaks, or his characters speak, contemptuously of old men in 'second childishness and mere oblivion.' See II, i, 130; *Lear*, IV, vii, 60, 84; *Hamlet*, II, ii, 195–199, 218, etc.; *As You Like It*, II, vii, 163–166. — **calculate** = compute future events [Schmidt]? exercise wise forethought? — Lat. *calculus*, a pebble, a stone used in reckoning; fr. *calx*, *calcis*, limestone. — 66. **ordinance** = ordained condition? law of being? — 67. **preformed** = intended by original design for certain special ends [Wright]? pre-

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That heaven hath infus'd them with these spirits,
To make them instruments of fear and warning
Unto some monstrous state. Now could I, Casca,
Name to thee a man most like this dreadful night
That thunders, lightens, opens graves, and roars
As doth the lion — in the Capitol,
A man no mightier than thyself or me
In personal action, yet prodigious grown
And fearful, as these strange eruptions are.
Casca. 'Tis Cæsar that you mean; is it not, Cassius?
Cassius. Let it be who it is: for Romans now
Have thews and limbs like to their ancestors;
But, woe the while! our fathers' minds are dead,
And we are govern'd with our mothers' spirits;
Our yoke and sufferance show us womanish.
Casca. Indeed, they say the senators to-morrow
Mean to establish Cæsar as a king;

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adapted? as originally formed? — 69. Scan! — 71. **monstrous state** = monstrous or unnatural state of things [Rolfe, Schmidt, etc.]? abnormal condition of things [Wright, Hudson, etc.]? *Tempest*, III, iii, 95; *Lear*, II, ii, 176. — Present meaning of monstrous? — 74. **as doth the lion**, etc. — "This must refer to the lion in line 20." *Beeching*. — Is Cæsar compared to a lion? or is it the *night* that roars? Is the lion supposed to be in the Capitol, as lions were kept in the tower at London? Cæsar "goeth about like a roaring lion"? — Craik interprets thus: "Cæsar roars in the Capitol as doth the lion." But does he also thunder, lighten, and open graves? or does he simply 'roar'? Was he addicted to *roaring*? Wright thinks that in this play the tower of London is, to Shakespeare's mind, a sort of representative of the Capitol. See II, i, 111. A sufficient *punctuation* may help us to the meaning! Try it. — 75. **me.** '*Than*' is followed by the objective case in *Prov.*, xxvii, 3; and in *Par. Lost*, II, 209. So is *as* in *Ant. and Cleop.*, III, iii, 14? *Abbott*, 205, 210, etc. — 76. **prodigious** = portentous, monstrous [Wright, Rolfe, etc.]? vast in size? — *Prodigy* is probably from *prod-agium*; where Lat. *pro*, is old *prod*, forth, before, and *agium* means a saying, as in the compound *ad-agium*, a saying, an adage. The orig. sense is 'a saying beforehand.' *Skeat.* Except in *Two Gent. of Ver.*, II, iii, 4, it is said to mean in Shakes. portentous; i.e., ominous of great evil to come. — 79. **Let it be** = let be; i.e., no matter [Wright, Hudson, etc.]? let the man be (who he is) [Craik]? — 80. **thews** = muscles, sinews [Wright, Hudson, etc.]? muscular powers [Rolfe]? — From TU, to be strong; Sansc. *tu*, to swell, increase (as in Lat. *tu-midus*, swelling); Teut. base THU, to be strong, to swell; A. S. *theaw*, habit; *theáwas*, manners. The sense of bulk, strength, comes straight from the root, and is the true one. *Skeat.* — *Thigh* is from same root. — 81. **while** = time. Supply *to* or *for*? *Abbott*, 137, 230. — A. S. *hwil*, a time. Allied probably to Lat. *qui-es*, rest; hence A. S. dat. plu. *hwilum*, whilom, at times. *Skeat.* — 82. **with** = by? See *with* in line 195, Act III, sc. ii. *Abbott*, 193. — 83. **sufferance** = patience [Wright]? bearing with patience, moderation [Schmidt]? sufferings? *Mer. of Ven.*, I, iii, 100. — 85, etc. It was alleged that an ancient prophecy in the Sibylline books, which were burned

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And he shall wear his crown by sea and land,
In every place, save here in Italy.
Cassius. I know where I will wear this dagger then;
Cassius from bondage will deliver Cassius:
Therein, ye gods, you make the weak most strong;
Therein, ye gods, you tyrants do defeat:
Nor stony tower, nor walls of beaten brass,
Nor airless dungeon, nor strong links of iron,
Can be retentive to the strength of spirit;
But life, being weary of these worldly bars,
Never lacks power to dismiss itself.
If I know this, know all the world besides,
That part of tyranny that I do bear
I can shake off at pleasure. [*Thunder still.*
Casca. So can I:
So every bondman in his own hand bears
The power to cancel his captivity.
Cassius. And why should Cæsar be a tyrant then?
Poor man! I know he would not be a wolf,
But that he sees the Romans are but sheep:
He were no lion, were not Romans hinds.
Those that with haste will make a mighty fire
Begin it with weak straws: what trash is Rome,
What rubbish and what offal, when it serves
For the base matter to illuminate
So vile a thing as Cæsar! But, O grief,

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with the Capitol B.C. 82, declared that Parthia was unconquerable except by a king, and this prediction was made the ground for an attempt to make Cæsar king. See II, ii, 93, 94; and *Plutarch*, p. 740. Had Cicero this in mind, line 36? Did Cassius know of it? — 88. **where.** Cæsar's heart [Delius]? Cassius' [Wright]? — Cassius speaks like 'an antique Roman.' *Wright.* Was he an Epicurean? therefore likely to justify suicide? See V, i, 75. In *Cymbel.*, V, iv, 4, 5, 6, we have "cured by the sure physician, Death, who is the key To unbar these locks." See *Hamlet*, V, ii, 329; *Macbeth*, V, viii, 1; *Ant. and Cleop.*, IV, xv, 87. — **then** = at that *time?* in that *case?* — What of the 'high Roman fashion' of suicide? — 90. **Therein.** Wherein? — 96. **power.** Dissyl.? *Abbott*, 480. — 100. Casca for the first time discovers that he is a bondman [Beeching]? — **bondman.** The *bond* in this word naturally suggests *cancel* in the next line? — The two words go together in *Richard III*, IV, iv, 77; *Cymbel.*, V, iv, 28; *Macbeth*, III, ii, 49. — 101. **cancel.** From Lat. *cancelli*, lattice. — 103. **Poor** = unfortunate? pitiable? insignificant? despicable? — Judge from what follows, whether Cassius speaks in pity or in scorn! — 105. **hinds** = deer? servants? — In zoölogy a hind is a female red deer, the male being called the stag. — 108. **offal.** Compounded of *off* and *fall!* Formerly used of chips falling from a cut log? Sense here? Present

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Where hast thou led me? I perhaps speak this
Before a willing bondman; then I know
My answer must be made. But I am arm'd,
And dangers are to me indifferent.
Casca. You speak to Casca, and to such a man
That is no fleering tell-tale. Hold, my hand:
Be factious for redress of all these griefs,
And I will set this foot of mine as far
As who goes farthest.
Cassius. There's a bargain made.
Now know you, Casca, I have mov'd already
Some certain of our noblest-minded Romans
To undergo with me an enterprise
Of honorable-dangerous consequence;
And I do know, by this they stay for me
In Pompey's porch: for now, this fearful night,
There is no stir or walking in the streets;
And the complexion of the element

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meaning? — 113. **answer,** etc. = I shall have to answer for my words [Wright]? — 115. "This final stroke of trusting to his honor has won Casca." *Beeching.* — **such . . . that.** Present usage after *such?* — Originally the proper corresponding word to *such* was *which*. *Abbott*, 279. — 116. **fleering** = grinning [Schmidt]? sneering [Wright]? flattering and mocking [Hudson]? deceitful, or treacherous [Rolfe]? mocking, grinning [Beeching]? — Norw. *flira*, to titter, giggle, laugh at nothing. Some form of the word *fleer* is found four times in Shakes. — **Hold** = take hold of [Theobald, Craik, Staunton]? stop [Wright]? here (take my hand) [Rolfe]? — Reflexive, as in V, iii, 85? — 117. **factious** = active [Johnson]? in fact (a conspirator) [Coleridge]? actively mutinous or seditious [Wright]? joining a cause, taking part in a quarrel [Schmidt]? active in forming a party [Hudson]? efficient? — **be factious** = conspire, make a party [Beeching]? See II, i, 77. Lat. *fac-ere*, to do; *factio*, Fr. *faction*, a doing, a taking sides, a faction. — **all these.** Name them. — **griefs** = grievances? sorrows? III, ii, 211; IV, ii, 42, 46; 2 *Henry IV.* IV, ii, 59, 113. — 118, 119. *Henry VIII*, I, ii, 42, 43. — **Bargains** ratified by hand-shaking? *Winter's Tale*, IV, iv, 372. — 121. **some certain.** Redundancy? omit? — **noblest-minded.** Note on I, ii, 301. — 122. **undergo** = undertake? So in *Mid. N. Dream*, I, i, 75; *Winter's Tale*, IV, iv, 532; 2 *Henry IV*, I, iii, 54. — 123. **honorable dangerous.** So the folio. Most editors join the two by a hyphen. Honorable = honorably? *Abbott*, 2. Does it mean honorable, but dangerous? V, i, 59. — **by this** = by this time?

125. **Pompey's porch.** Here Cæsar was murdered. "It was in one of the *porches* about the theatre, in which there was a certain place full of seats for men to sit in; where also was set up the image of Pompey." North's *Plutarch*, p. 996. A porch was a portico or colonnade, a long walk covered by a roof supported by rows of columns. Often it was furnished with elegant seats and decorated with objects of art. — See lines 146, 151. — 126. **or** = nor? Which is preferable? — 127. **complexion** = outward appearance? character. *Complexis complectitur totum statum corporis*, complexion comprehends the whole state of the body. "It

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In favor's like the work we have in hand,
Most bloody, fiery, and most terrible.
Casca. Stand close a while, for here comes one in haste.
Cassius. 'Tis Cinna; I do know him by his gait;
He is a friend.

Enter CINNA.

Cinna, where haste you so?
Cinna. To find out you. Who's that? Metellus Cimber?
Cassius. No, it is Casca; one incorporate
To our attempts. Am I not stay'd for, Cinna?
Cinna. I am glad on't. What a fearful night is this!
There's two or three of us have seen strange sights.
Cassius. Am I not stay'd for? tell me.
Cinna. Yes, you are.

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meant (1) the general state of the body; (2) any one of the several 'humors'; (3) the expression of the face, especially the color; (4) the general state of the mind." *Beeching.* — Lat. *com-*, together; *plectĕre*, to plait; *complecti*, to twine around; Eng. *complexion*, texture, color, outward look. — **element** = sky or heaven [Rolfe]? sky [Wright]? air and sky that surrounds [*sic*] us [Schmidt]? atmosphere? See *Comus*, 299. — Lat. *elementum*, first principle. The ancients believed in four; fire, air, earth, and water, giving rise respectively to the four 'humors' or moistures of the body, choler, blood, melancholy, phlegm. From the preponderance of these respectively arose the four 'complexions' or temperaments, the choleric, sanguine, melancholic, and phlegmatic. Perfection of character depended upon a proper blending of these ingredients in the constitution. — 128. **in favor's.** The folio has *Is favors*. Rowe reads *Is fev'rous;* Hudson, following Steevens. *Is favor'd*, i.e., *is featured;* Johnson, *In favor's*, i.e., *In aspect is*. *Favor*, in the sense of feature or face, is of frequent occurrence in Shakes. See I, ii, 87. — Reed, Beeching, and others argue plausibly for the reading, *Is feverous*. But would not that be rather *feeble?* — 129. **bloody, fiery.** Walker, Beeching, and some others connect these by a hyphen. — 130. **close** = so as not to stir; still, pent up, as it were, in one's self [Schmidt]? out of sight? near by? — **Cinna.** Lucius Cornelius Cinna. His father was a leader of the popular party, and four times consul. His sister was Cæsar's first wife. Cæsar made him prætor. — 131. **gait.** From *get;* Icel. *gata*, a way, path, road. Its use to express manner of walking arises from its being popularly connected with the word *go*. *Skeat.* — 133. **find out you** = to find you out [Rolfe]? So the editors generally. Are the expressions equivalent? *Abbott*, 240. — Does the order of words here favor the right emphasis? — **Metellus.** Plutarch calls him Tullius; Seneca, correctly, Tillius. — 134. **incorporate** = of our body [Craik]? privy to [Meiklejohn]? closely united [Wright]? — "Cassius holds Casca firm to his 'bargain.'" *Beeching* — 135. **stay'd for** = awaited? *staid*, or *stay'd?* — **on't.** See on I, ii, 67; *Abbott*. 180. What is he glad of? — 137. **There's two.** "The quasi-singular verb precedes the plural subject. . . . When the subject is as yet future, and, as it were, unsettled, the 3d pers. sing. might be regarded as the normal inflection . . . particularly in the case of 'There is.'" *Abbott*, 335. — 139. Note that Cassius has done with talk of the

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O Cassius, if you could
But win the noble Brutus to our party —
Cassius. Be you content: good Cinna, take this paper,
And look you lay it in the prætor's chair,
Where Brutus may but find it; and throw this
In at his window; set this up with wax
Upon old Brutus' statue: all this done,
Repair to Pompey's porch, where you shall find us.
Is Decius Brutus and Trebonius there?
Cinna. All but Metellus Cimber; and he's gone
To seek you at your house. Well, I will hie,
And so bestow these papers as you bade me.
Cassius. That done, repair to Pompey's theatre.
[*Exit* CINNA.
Come, Casca, you and I will yet ere day
See Brutus at his house: three parts of him
Is ours already, and the man entire
Upon the next encounter yields him ours.
Casca. O, he sits high in all the people's hearts!
And that which would appear offense in us,
His countenance, like richest alchemy,
Will change to virtue and to worthiness.

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weather. — 142. **prætor's.** Lat. *præ*, before; *itor*, a goer; fr. *ire*, to go; √i, to go. *Skeat.* — The *prætor* was properly a civil magistrate. His duties were chiefly judicial, but also to some extent executive. He was at times a sort of 'third consul.' At first (415 B.C.) there was but one; later four; afterwards eight; and finally, at this time, sixteen. Through the influence of Cæsar, Brutus had received the chief prætorship over his rival Cassius. See on I, ii, 33. Shakes. is closely following the historians, especially Plutarch. — 143. **Where Brutus may but find it** = taking care that Brutus may find it [Beeching]? where Brutus only may find it [Wright]? where Brutus cannot but [Abbott]? where Brutus alone may find it? where Brutus may merely find it? *Abbott*, 128; I, i, 43; ii, 114; V, i, 89. — 145. **old**[1] **Brutus'.** See on I, ii, 155. Is this, too, authentic history? — 146. See on line 125. — 147. **Decius.** It was Decimus. — **Is.** See on line 137. — 149. **hie.** A. S. *higian*, to hasten; Lat. *ci-tus*, quick; Gr. κί-ειν, kiein, to go, move. — 151. **theatre.** Built by Pompey the Great, 55 B.C., in the Campus Martius. It was the first stone theatre in Rome. It was copied from one at Mitylene, and was capable of seating 40,000 spectators. Splendid dramatic exhibitions, gymnastic contests, gladiatorial combats, and fights in which five hundred African lions were slain, marked the opening of this theatre. See *Class. Dict.*, etc.

153. **parts** = fourths? *Abbott*, 333. — 154. **is.** Subject? agreement? — 158. **alchemy.** Anachronism? — Arabic *al*, the; Gr. χημεία, chemeia,

[1] Marcus Brutus came of that Junius Brutus, for whom the ancient Romans made his *statue* of brass to be set up in the capitol with the images of the kings, holding a naked sword in his hand, because he had valiantly put down the Tarquins from the kingdom of Rome. North's *Plutarch*, p. 991.

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Cassius. Him and his worth and our great need of him
You have right well conceited. Let us go,
For it is after midnight; and ere day
We will awake him and be sure of him. [*Exeunt.*

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chemistry; fr. χυμεία, chumeia, a mingling; fr. χέω, cheo, I pour; root χυ, chu, pour. Great were the expectations of the alchemists; and especially they hoped to find the art of turning base metals to gold. See 'Alchemy' in the Cyclopedias. *Sonnet* xxxiii, 4; *King John*, III, i, 78–81; *Ant. and Cleop.*, I, v, 37. — 161. **conceited** = conceived? formed an idea of. — Lat. *con*, together, or with; *capĕre*, to take. — Explain psychologically *concept*, *conceit*, etc. See III, i, 193; *Othello*, III, iii, 149; *Mer. of Ven.*, I, i, 92. — 162. **midnight.** Is the time up to Cæsar's death carefully marked? II, i, 3, 101, 192, 213, etc. — Progress made in the plot thus far? Value of this scene? — What of the storm as a revealer of character? its effect on Casca, Cicero, Cassius, Brutus (II, i, 44)? Cassius as an artful man? of Casca as influenced by Cassius' rhetoric? of Cicero's cool philosophy? — What of Act I as a preparation?

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ACT II.

SCENE I. *Rome. Brutus' Orchard.*

Enter BRUTUS.

Brutus. What, Lucius, ho!
I cannot, by the progress of the stars,
Give guess how near to day. Lucius, I say!
I would it were my fault to sleep so soundly.
When, Lucius, when? awake, I say! what, Lucius!

Enter LUCIUS.

Lucius. Call'd you, my lord?
Brutus. Get me a taper in my study, Lucius:
When it is lighted, come and call me here.
Lucius. I will, my lord. [*Exit.*
Brutus. It must be by his death: and for my part,
I know no personal cause to spurn at him,
But for the general. He would be crown'd:

ACT II, SCENE I. Supposed time of the action of this scene? — What references to the storm? — **Orchard** = garden [Craik, Dyce, Hudson, etc.] ? — A. S. *ortgeard, orceard* = wort-yard = a yard of worts or vegetables; from Icel. *urt*, herbs; *gardr*, a yard or garden. Lat. *hortus*, garden, is related to *yard*, but not to *ort*! *Skeat.* — III, ii. 247. — 1. **what!** An exclamation to call attention. Does it mean, What is the matter? — Is any impatience implied here? — *Tempest*, IV, i, 33; *Abbott*, 73 a. — 3. **day** = daylight? — 5. **When** = when are you coming? impatience? *Richard II*, I, i, 162. — 7. **study.** He lives on books and theories? V, i, 99; IV, iii, 250, 271. — **taper.** Perhaps from Ir. *tapar* = W. *tampr*, a taper, torch; cf. Skt. √*tap*, burn. *Century Dict.* — 10. **It must be.** *What* must be? — The following speech greatly puzzled Coleridge. He says, "I do not at present see into Shakespeare's motive, his *rationale*, or in what point of view he meant Brutus' character to appear." Do you? — Has the tradition of Junius Brutus any weight with him? See note on line 40. — 11. **personal.** Brutus was under great obligation to Cæsar for *personal* favors. Personally, *as between him and Cæsar*, he had no objection to him? — See Merivale and other historians. — 12. **general** = community or people [Craik, Rolfe, etc.] ? public cause [Hudson] ? — *Hamlet*, II, ii, 424; *Meas. for Meas.*, II, iv, 27. — **would be.** From what does Brutus

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How that might change his nature, there's the question.
It is the bright day that brings forth the adder;
And that craves wary walking. Crown him? — that; —
And then, I grant, we put a sting in him,
That at his will he may do danger with.
The abuse of greatness is, when it disjoins
Remorse from power: and, to speak truth of Cæsar,
I have not known when his affections sway'd
More than his reason. But 'tis a common proof,
That lowliness is young ambition's ladder,
Whereto the climber upward turns his face;
But when he once attains the upmost round,
He then unto the ladder turns his back,
Looks in the clouds, scorning the base degrees
By which he did ascend. So Cæsar may.
Then, lest he may, prevent. And, since the quarrel

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infer this wish? — 14. **bright,** etc. Does prosperity or adversity better show the evil that may lurk in man? — **brings forth.** Into *life?* from its *hiding-place?* — 15. **that craves.** *What* craves? the newly hatched adder? bright day? Beeching thinks the latter. — Is 'that' relative or demonstrative? which better suits the metre? the sense? — **Crown him? — that.** Ellipsis? Is the word 'that' equivalent to *do that?* — The folio reads "Crowne him that." Is such a reading allowable? May we interpret it to mean, Crown him king? — 17. **do danger** = do what is dangerous? do mischief? cause danger? *Abbott*, 303. — **with.** Proper to end a sentence with a preposition? The best writers do it? Is Brutus' reasoning sound? Would kingship have increased Cæsar's power? — 19. **Remorse** = conscience or conscientiousness [Hudson]? tender feeling [Wright]? mercy [Rolfe]? compunction for wrong done? — Lat. *re.* again; *mordēre*, to bite; Eng. *remorse*, the gnawing of the 'worm that dieth not'; pain or anguish for guilt. In Shakes. it evidently often means relenting, or pity, or tenderness of feeling. *King John*, II, i, 478; *Mer. of Ven.*, IV, i, 20; *Tempest*, V, i, 76. But in *Macbeth*, I, v, 42, we have the usual modern meaning? — 20. **affections** = feelings [Schmidt]? passions [Hudson]? desires [Beeching]? likes and dislikes? — We use 'affect' in the sense of *desire?* — 21. **reason** = conscience or conscientiousness, or *moral* reason [Hudson]? judgment? — **proof** = experience [Rolfe, etc.]? fact or the thing *proved* [Hudson]? — *Twelfth N.*, III, i, 135. — 23. **climber.** *Climb* is akin to *clamp*, and means to ascend by grasping. *Skeat.* — The editors, following Warburton (1747), generally insert a hyphen after this climber. Wisely? Does *upward* modify 'climber'? or 'turns'? — Does '*climber*' imply '*upward*'? Can a person climb *down?* May 'turns upward' imply reverence that is the antithesis of 'scorning,' line 26? See 'high-sighted,' II, i, 118. — 24. **upmost.** Present usage? — 26. **base degrees** = lower steps [Hudson, Rolfe, etc.]? Lat. *de*, down; *gradus*, a step, grade; Fr. *degré*, a step. — *Henry VIII*, II, iv, 112. — 28. **quarrel** = cause [Hudson]? cause of complaint [Wright]? ground of objection? — *Prayer Book, Psalm* xxxv, 23; *Richard II*, I, iii, 33. Bacon, Essay on *Marriage and Single Life*, says, "A man may have a quarrel [reason] to marry when he will." So Holinshed, "He thought he had a good quarrel

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Will bear no color for the thing he is,
Fashion it thus: that what he is, augmented,
Would run to these and these extremities;
And therefore think him as a serpent's egg
Which, hatch'd, would, as his kind, grow mischievous,
And kill him in the shell!

Reënter LUCIUS.

Lucius. The taper burneth in your closet, sir.
Searching the window for a flint, I found
This paper, thus seal'd up; and, I am sure,
It did not lie there when I went to bed. [*Gives him the letter.*
Brutus. Get you to bed again; it is not day.
Is not to-morrow, boy, the first of March?
Lucius. I know not, sir.
Brutus. Look in the calendar, and bring me word.
Lucius. I will, sir. [*Exit.*
Brutus. The exhalations whizzing in the air
Give so much light that I may read by them.
[*Opens the letter and reads.*

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to attack him."—Lat. *queri*, to complain; *querela*, complaint; Fr. *querelle*.—29. **bear no color** = find no pretext [Rolfe]? not allow of any excuse [Wright]? carry upon the face of it no colorable pretext [Meiklejohn]? have no plausibility?—In *Henry VIII*, I, i, 178, and *Ant. and Cleop.*, I, iii, 32, color = pretext.

33. **kind** = species [Mason, Craik, Rolfe, Schmidt, etc.]? nature [Johnson]? See I, iii, 64.—A. S. *cynde*, natural, native, inborn. The orig. sense is 'born'; whence *cynd*, nature; Mid. Eng. *kund*, *kind*, nature, sort, character. Aryan √GAN, to generate. *Skeat.*—34. **shell.** "The line itself, as it were, killed in the shell!" *Craik.*—See *Macbeth*, IV, ii, 83.—40. **to-morrow.** Does Brutus 'take no note of time'? See I, iii, 162.—**first of March.** So the folio. Theobald (1733) and nearly or quite all subsequent editors have changed 'first' to 'Ides.' But Brutus has not slept for a month, and his head is not very clear, as the preceding soliloquy shows; or he might have wished to throw Lucius off the track of suspicion. In Skeat's North's *Plutarch*, p. 113, "Cassius asked him (Brutus) if he were determined to be in the Senate-house the first day of the month of March; because he heard say that Cæsar's friends should move the council that day that Cæsar should be called king by the Senate." Mr. Wright has no doubt that Shakes. wrote 'first of March,' yet Mr. Wright prints 'Ides,' like the rest!—41. **I know not.** Ignorant? or too modest to correct the error?—42. **calendar.** "Shakes. has read in Plutarch that Cæsar had reformed the calendar and made it accessible." *Beeching.*—See I, ii, 17, note.—44. **exhalations** = meteors [Wright]? flashes of lightning [Hudson]?—In *Henry VIII*, III, ii, 226, we read, "I shall fall like a bright exhalation in the evening"; in *Rom. and Jul.*, III, v, 13, "It is some meteor that the sun exhales." Says Plutarch of thunders, lightnings, flashes, blasts, and whirlwinds, "Aristotle supposeth that all these meteors

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"Brutus, thou sleep'st: awake, and see thyself.
Shall Rome, etc. Speak, strike, redress!"
"Brutus, thou sleep'st: awake!"
Such instigations have been often dropp'd
Where I have took them up.
"Shall Rome, etc." Thus must I piece it out:
Shall Rome stand under one man's awe? What, Rome?
My ancestors did from the streets of Rome
The Tarquin drive, when he was call'd a king.
"Speak, strike, redress!" Am I entreated
To speak and strike? O Rome, I make thee promise,
If the redress will follow, thou receivest
Thy full petition at the hand of Brutus!

Reënter LUCIUS.

Lucius. Sir, March is wasted fifteen days.
[*Knocking within.*

Brutus. 'Tis good. Go to the gate; somebody knocks.
[*Exit* LUCIUS.

Since Cassius first did whet me against Cæsar,
I have not slept.
Between the acting of a dreadful thing
And the first motion, all the interim is

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come of a dry exhalation."—46. **see thyself.** Did he remember that Cassius said this? I, ii, 48–63.—Know thyself?—50. **took.** *Abbott*, 346. See 'mistook,' I, ii, 45; *Winter's Tale*, I, v, 246.—53. **ancestors.** Changed by Hudson and Dyce to 'ancestor.' Rightly? I, ii, 155.—54. **drive.** 510 B.C.?—56. **make thee** = cause thee to? make to thee a?—The second folio has 'the.' May it be the true reading?—46–58. The unpractical, credulous, conceited, illogical man!—58. **full.** Threefold?—59. **fifteen.** So the folios. Theobald and most other editors change it to 'fourteen.' Judiciously?—The Romans reckoned inclusively, and Rolfe thinks Shakes. has followed the classic usage. Says White, "In common parlance Lucius is correct." Hudson affirms that this conversation occurred March 14. Lines 40, 192, 194.—**wasted.** So in Milton's sonnet to Lawrence, 'help waste a sullen day.'—60. **'Tis good** = very well? 'all right'?—61. Picture in the metaphor?—62. How long? The incomplete lines are thought by Mr. Fleay to indicate that the play "has been greatly abridged for the purpose of representation." But do not these broken lines indicate breaks in the thought, or pauses in the utterance? See note in our ed. of *Hamlet*, I, i, 129, 132, 135; v, 73, etc.—62–69. The chaos in his soul! Like Macbeth's in somewhat similar circumstances, *Macbeth*, I, iii, 134–142?—63, 64. **acting . . . first motion.** Inverted order of events! indicative of mental disturbances?—**acting** = performance? carrying into execution?—**motion** = movement towards performance? impulse? motive? *King John*, I, i, 212; IV, ii, 255.—64. **interim.** This Latin adverb (originally meaning *in the mean time*)

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Like a phantasma, or a hideous dream:
The Genius and the mortal instruments
Are then in council; and the state of a man,
Like to a little kingdom, suffers then
The nature of an insurrection.

Reënter LUCIUS.

Lucius. Sir, 'tis your brother Cassius at the door,
Who doth desire to see you.
Brutus. Is he alone?
Lucius. No, sir, there are moe with him.

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is said by Schmidt to occur 14 times in Shakes. in the sense of 'intervening time,' or 'interval.'—65. **phantasma** = illusion [Beeching]? nightmare [Wright]? vision [Rolfe]? phantom [Hudson]? creature of the imagination [Meiklejohn]? daydream [Schmidt]?—Is there not a feeling of horror, or at least a sense of ugliness, in the word? The *sound* is against it?—See 'phantasm' in *Par. Lost*, II, 743; IV, 803. Gr. *φάντασμα*, phantasma, vision, spectre; *φαίνειν*, phainein, to show; lit. to cause to shine. *Skeat.*—66. **the genius and the mortal instruments** = the ruling spirit and the 'corporal agents,' as they are called in *Macbeth*, I, vii, 80? the reasonable soul and the bodily powers [Wright]? the power that watches for man's protection, and the passions that excite him to deeds [Johnson]? the hesitating will and the threatening passions [Ferrier]? the directive power of the mind and the ministerial faculties [Hudson]? the contriving and immortal mind, and the earthly passions [Craik]? the mind and the bodily organs [Beeching]? the good or evil spirit (supposed to direct the actions of man) and the instruments (subject to death) [Schmidt]?—Rolfe concurs substantially with Wright.—See lines 175, 176; III, i, 167–169.—Empedocles of Sicily (B.C. 444?) is said to have taught that every man comes into life with two angels, a good and a bad. To this belief does Horace allude in *Epist.*, II, ii, 187–189?—Brutus has an *evil* one? See IV, iii, 280; *Tempest*, IV, i, 27; *Com. of Er.*, V, i, 332; *Twelfth N.*, III, iv, 142; *Macbeth*, III, i, 56, etc.; *Coriol.*, I, i, 94, 95; *Othello*, I, iii, 269; *Ant. and Cleop.*, II, iii, 19–21; Shakes. *Sonnet*, 144; Plato quoted in Plutarch's *Morals* (Holland), 834, 835; *Heb.*, i, 14. Bearing in mind Shakespeare's fondness for vivid personification, what interpretation shall we prefer?—67. **state of a man.** So the folios. Nearly all editors omit *a*. Well?—**state of man** = man regarded as a body politic [Deighton]?—**state** = commonwealth, *kingdom* [Beeching]?—In *Macbeth*, I, iii, 140, we have 'single state of man.' In *Troilus and Cres.*, II, iii, 165, 166, we read,

> "That, 'twixt his mental and his active parts,
> Kingdom'd Achilles in commotion rages."

So, in 2 *Henry IV*, IV, iii, 100, 'this little kingdom, man'; *Lear*, III, i, 10, 'strives in this little world of man.' So "Esse hominem *minorem mundum*," That man is *a lesser world*, *Picus* of *Mirandola*, quoted by Pater, *The Renaissance*. *King John*, IV, ii, 246. So "Man is a microcosm," "My mind to me a kingdom is," etc. So, in Bunyan's *Holy War*, the town of *Mansoul*.—70. **brother.** Cassius had married Junia Tertia (or Tertulla), half sister of Brutus, said to have survived her husband 64 years, dying A.D. 22.—72. **moe.** Used often in Shakes. as the plural of

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Brutus. Do you know them?
Lucius. No, sir; their hats are pluck'd about their ears,
And half their faces buried in their cloaks,
That by no means I may discover them
By any mark of favor.
Brutus. Let 'em enter. [*Exit* LUCIUS.
They are the faction. O conspiracy,
Sham'st thou to show thy dang'rous brow by night,
When evils are most free? O, then by day
Where wilt thou find a cavern dark enough
To mask thy monstrous visage? Seek none, conspiracy;
Hide it in smiles and affability:
For if thou path, thy native semblance on,
Not Erebus itself were dim enough
To hide thee from prevention.

'more.' *Mo* or *moe* relates to number; *more*, to size. **Scotch** *ma* or *meh'* is compar. of *many*; and *mair* of *much*. V, iii, 101; *Mer. of Ven.*, I, i, 108; *As You Like It*, III, ii, 246.—73. **hats.** We need not here imagine a modern dress. The Roman cap or hat, *pileus* or *pileum*, or the broad-brimmed felt hat *petasus*, could be pulled down. I, ii, 239.—*Pluck'd* is similarly used in *Winter's Tale*, IV, iv, 633, 634.—75. **that.** I, i, 45.—**may.** *May* originally meant 'to be able.' *Abbott*, 307. Ellipsis here? *Abbott*, 283.—76. **favor.** I, ii, 87. "Particularly used of the exterior of persons, = figure, features, countenance." *Schmidt.* I, iii, 128.—77. **faction** = party? clique? Is the word used disparagingly here?—I, iii, 117; *Hamlet*, V, ii, 226.—78. **sham'st.** Often intrans. or pass. in Shakes.; as, "I shame To wear a heart so white," *Macbeth*, II, ii, 64, 65; *Winter's Tale*, II, i, 87; *King John*, I, i, 104. A. S. *scamian* is intrans.—79. **when evils are most free.** Superstition that evil things are privileged to walk abroad in the night? Milton's *Comus*, 432; *Hamlet*, I, v, 9, 10; *Lear*, III, iv, 107, 108; *Mid. N. Dream*, III, ii, 380–384.—83. **path** = walk [Johnson]?—So *track* is used. "Any noun or adjective could be converted into a verb by the Elizabethan authors." *Abbott*, 290.—Drayton (1563–1631) twice uses *path* with cognate accusative. Shakes. in *Winter's Tale*, IV, iv, 556, has 'unpath'd waters.' But Southern, Coleridge, Walker, Dyce, and others read *put*; White prefers *had'st*; Hudson, *pass.* The quarto of 1691 prints *hath*. From √PAT, to go; Sansc. *path*, to go; Gr. πατεῖν, patein, to tread. Does not the thought require a verb equivalent to *walk*?—**on** = being on? in?—84. **Erebus.** Gr. Ἔρεβος, Erebos, a covered place; from ἐρέφειν, erephein, to cover.—Erebus (utter darkness) was spoken of as encompassing the realm of Nyx (night) as a *great* mystery might comprehend a *less* one. *Scull.*—"A place of nether darkness, being the gloomy space through which the souls passed to Hades." *Wb.*—Sometimes it was a general term comprehending *the whole of Hades*; sometimes, the third of the five divisions of the infernal regions. In Shakes. it apparently signifies 'the blackness of darkness.' *Par. Lost*, II, 883; *Mer. of Ven.*, V, i, 87.—85. **prevention** = discovery [Hudson]? detection and frustration [Wright]? hinderance?—"To *prevent* is to *come before*, and so is equivalent in effect with *hinder*, which is literally to make *behind*. I make that behind which I get before." *Craik.*—III, i,

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Enter the conspirators, CASSIUS, CASCA, DECIUS, CINNA, METELLUS, *and* TREBONIUS.

Cassius. I think we are too bold upon your rest:
Good morrow, Brutus; do we trouble you?
Brutus. I have been up this hour, awake all night.
Know I these men that come along with you?
Cassius. Yes, every man of them, and no man here
But honors you; and every one doth wish
You had but that opinion of yourself
Which every noble Roman bears of you.
This is Trebonius.
Brutus. He is welcome hither.
Cassius. This, Decius Brutus.
Brutus. He is welcome too.
Cassius. This, Casca; this, Cinna; and this, Metellus Cimber.
Brutus. They are all welcome.
What watchful cares do interpose themselves
Betwixt your eyes and night?
Cassius. Shall I entreat a word? [*They whisper.*
Decius. Here lies the east: doth not the day break here?
Casca. No.
Cinna. O, pardon, sir! it doth; and yon gray lines
That fret the clouds are messengers of day.

19; II, i, 28.—86. **too bold upon.** Ellipsis?—Bacon uses the same expression in *Advancement of Learning.*—91. **honors.** A skilful appeal to Brutus' vanity or ruling passion?—91–93. Repetition of I, ii, 51–58? See I, ii, 82, 85, etc. Here, and in the next few lines, and generally in this play, Shakes. follows closely Plutarch's account.—100. Who whisper? about what?—101. **Here lies the east,** etc. Why this side talk? Dramatic value of this 'interlude'? Is it to remind us of the time of night? to contrast Brutus and Cassius with the rest? to show Brutus that they are not listening to the whispering? to turn aside anxious thought by casual chat as in *Macbeth,* I, vi? to prevent suspicions on the part of possible eavesdroppers? to fill in the time till Brutus and Cassius finish their private conference?

104. **fret** = mark with interlacing lines like fret-work [Wright]? adorn? dissolve? vex?—See 'this majestical roof, fretted with golden fire' in *Hamlet,* II, ii, 296.—"It is needful the reader should think what '*b'eak*' means in 'day-break'—what is broken, and by what. . . . Here 'fret' means all manner of things; primarily, the rippling of clouds, as sea by wind; secondarily, the breaking it asunder for light to come through; . . . also 'a certain degree of vexation, some dissolution, much order, and extreme beauty!'" Ruskin, in *Arrows of the Chace,* ii, 257.—In *Rom. and Jul.,* III, v, 7, 8, we read, "What envious streaks Do lace the severing clouds in yonder east?"—A. S. *frætwian,* to adorn. Another *fret* is fr.

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Casca. You shall confess that you are both deceiv'd.
Here, as I point my sword, the sun arises,
Which is a great way growing on the south,
Weighing the youthful season of the year.
Some two months hence up higher toward the north
He first presents his fire; and the high east
Stands, as the Capitol, directly here.
Brutus. Give me your hands all over, one by one.
Cassius. And let us swear our resolution.
Brutus. No, not an oath: if not the face of men,

Low Lat. *ferrata*, an iron grating; Lat. *ferrum*, iron. In architecture *fret* = "an ornament consisting of small fillets intersecting each other at right angles." Still another *fret* is fr. A. S. *fretan*, to eat; Ger. *fressen*. Has Ruskin blended the three meanings? — 107. **a great way growing on the south** = far to the south (of east) [Craik, Rolfe, etc.]? encroaching on the south [Wright]? getting nearer to the south [Meiklejohn]? verging or inclining toward the south [Hudson]? — To these interpretations we may answer as follows: It is the 15th of March; within a week comes the vernal equinox, when the sun rises exactly in the east. On the 15th, the sun is not far to the south of east, nor encroaching on the south, nor getting nearer to the south, nor verging toward the south. The south is behind it, the north is in front of it; it is growing or gaining on the south; that is, getting the better of it in the race, putting the south further and further behind its back! The sun "rejoiceth as a strong man to run a race." *Psalms*, xix, 5. — 108. **weighing** = on account of, or taking into account [Craik]? when we consider [Rolfe]? because of [Beeching]? in accordance with [Hudson]? See our article in the column *Shakespeariana*, in *The Student* Magazine, Univ. N. Dak., May, 1888. — **youthful season** = beginning? spring? — Before the time of Julius Cæsar, the year began March 1. He (B.C. 44) made it begin Jan. 1. The civil or legal year in England formerly commenced on the 25th of March. In 1752, 'New Style,' which had been decreed by Parliament the preceding year, went into effect in England, and Sept 3 was counted Sept. 14. Pope Gregory XIII had made the change in 1582. See 'style' in the unabridged dictionaries. — 110. **high east** = perfect east [Hudson]? full or exact east? What metaphor or mental picture in *high?* — So we say 'due east.' — 111. **Capitol.** It is to be noted that the Tower of London, which, more nearly than any other building, corresponded to the Capitol (Lat. *Capitolium*), temple of Jupiter Optimus Maximus, on the southern summit of the Capitoline Hill) lay due east of the Globe Theatre. The listener at the theatre during this play would frequently think of the Tower! — The Capitoline Temple, built by Tarquinius Superbus, in honor of Jupiter, Juno, and Minerva, was thrice burned and rebuilt. It was at first of the Etruscan order of architecture; afterwards, Corinthian, as some of the columns still testify. — 112. **all over** = all included [Parry, Craik, Rolfe, etc.]? throughout the whole company, one after the other [Wright, Deighton, etc.]? — May it not mean *once again?* May we not suppose that he took each by the hand when they first came in, and that now, having just heard from Cassius, in a whisper, the resolution they have formed, he joyfully seizes each hand again in recognition of union and in pledge of mutual support? Cassius' remark, "And let us swear our resolution," is very significant here. To the pledge implied in the hand-grasp, he would *add* an oath, and hence the word *And!* — 114. **not an oath,** etc.

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The sufferance of our souls, the time's abuse, —
If these be motives weak, break off betimes,
And every man hence to his idle bed;
So let high-sighted tyranny range on,
Till each man drop by lottery. But if these,
As I am sure they do, bear fire enough
To kindle cowards and to steel with valor
The melting spirits of women, then, countrymen,
What need we any spur but our own cause,
To prick us to redress? what other bond
Than secret Romans, that have spoke the word,
And will not palter? and what other oath
Than honesty to honesty engag'd,
That this shall be, or we will fall for it?
Swear priests and cowards and men cautelous,

So Plutarch. — How promptly Brutus takes the lead! — **face.** Warburton would change *face* to *fate;* Mason, to *faith;* Malone, to *faiths.* Brutus thought he saw in men's faces, misery, or discontent and disgust, or self-reproach and shame, at Cæsar's tyranny? — 115. **Sufferance.** In *Coriol.*, I, i, 22; *Meas. for Meas.*, III, i, 80, *sufferance* means 'suffering.' But see I, iii, 83. — **abuse** = wrong-doing which prevails [Wright]? abuses [Craik, etc.]? Supply the ellipsis. — 117. **idle bed** = bed now unoccupied [Deighton]? bed of an idle man? We still say 'sick bed,' and in *Troil. and Cres.* we have 'lazy bed.' — 118. **high-sighted** = supercilious [Schmidt]? with lofty looks [Wright]? able to see from on high [Beeching]? — In *Psalm*, cxxxi, 1; *Prov.*, xxx, 13; *Isaiah.* v, 15, etc., lofty eyes and lofty looks are spoken of with censure. Wright thinks we have here 'an implied comparison of tyranny to an eagle or bird of prey, whose keen eye discovers its victim from the highest pitch of its flight'; Hudson, 'the capriciousness of a high-looking and heaven-daring Oriental tyranny.' — See line 26 of this scene. — **Range** is technically used of hawks, falcons, and eagles, flying for prey? — See I, i, 73, etc. — 119. **lottery** = chance? now one, now another, as if by lottery [Beeching]? nod and whim of a tyrant, as on the hazards of a lottery [Hudson]? — Allusion to *decimation* — the selection of every tenth soldier, in a general mutiny, for punishment [Steevens]? — *Timon of A.*, V, iv, 31. — **these** = these men? these motives? — 120. **bear fire.** Explain this metaphor. Cf. IV, iii, 110. Note the word 'steel' in the next line! and, later, 'melting.'

123. **what need we** = in what respect need we? what need have we of? *why* need we? — The commentators prefer the last. They cite *Mark*, xiv, 63, "What need we any further witnesses?" also *Ant. and Cleop.*, V, ii, 317; *Cymbel.*, III, iv, 31. — *Abbott*, 253. — 125. **secret** = who will hold their tongues [Wright]? bound to secrecy [Craik]? hidden, concealed? *Hamlet*, I, v, 122; *Rom. and Jul.*, II, iv, 208; *Much Ado*, I, i, 184. — Ellipsis before *secret?* — **spoke.** So *stole* in line 238. *Abbott*, 342. — 126. **palter** = trifle, babble [Meiklejohn]? quibble, equivocate [Wright]? — "Be these juggling fiends no more believed, That palter with us in a double sense." *Macbeth*, V, viii, 20, etc. See note in our edition of *Macbeth.* So *Ant. and Cleop.*, III, xi, 63; *Coriol.*, III, i, 58. — 127. **honesty** = honor? III, i, 127; IV, iii, 67. — 128. **this.** What? — 129. **priests.** This philosopher did not much respect the reverend clergy? — **cautelous**

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Old feeble carrions and such suffering souls
That welcome wrongs; unto bad causes swear
Such creatures as men doubt; but do not stain
The even virtue of our enterprise,
Nor th' insuppressive mettle of our spirits,
To think that or our cause or our performance
Did need an oath; when every drop of blood
That every Roman bears, and nobly bears,
Is guilty of a several bastardy,
If he do break the smallest particle
Of any promise that hath pass'd from him.

Cassius. But what of Cicero? shall we sound him?
I think he will stand very strong with us.

Casca. Let us not leave him out.

Cinna. No, by no means.

Metellus. O, let us have him, for his silver hairs
Will purchase us a good opinion
And buy men's voices to commend our deeds:
It shall be said, his judgment rul'd our hands;

= cautious and wary to the point of cowardice [Craik]? crafty [Wright, etc.]? — Lat. *cavēre, cautum*, to be on one's guard. "The transition from caution to suspicion, and from suspicion to craft and deceit, is not very abrupt." *Wright.* See our edition of *Hamlet*, I, iii, 15. — 130. **carrions.** Lat. *caro, carnis*, flesh; Low Lat. *caronia*, a carcass. — 132. **creatures.** Spoken disdainfully? — **doubt.** See our edition of *Hamlet*, II, ii, 116–119. — 133. **even** = equable and uniform [Hudson]? without flaw or blemish, pure [Wright, Schmidt]? honest [Parry]? firm and steady [Deighton, Craik, Rolfe]? See *Henry VIII*, III, i, 37. — 134. **insuppressive** = insuppressible? *Inexpressive* = inexpressible, in *As You Like It*, III, ii, 10; *incomprehensive* = incomprehensible, in *Troil. and Cres.*, III, iii, 198. See *plausive, Hamlet*, I, iv, 30. See *Lycidas*, 176; *Hymn on Nativity*, 116; *Abbott*, 3. — 135. **(stain) . . . to think** = (stain so as) to think? (stain) . . . by thinking? III, i, 39, 40; *Richard II*, IV, 21, 22; *Abbott*, 281, 356. Is the infinitive form a verbal noun (i.e., gerund) here? — **or . . . or.** Is *or* ever used for *either* in prose? — *Or* is short for *other*, not *either*? — 136. **did need** = ever could need [Abbott]? needed? needs? *Abbott*, 370. — 138. **several** = separate. — **several bastardy** = special or distinct act of baseness, or of treason against ancestry and honorable birth [Craik]? In Milton's *Comus*, line 25, several = separate. So *several* in *Hymn on the Nativity*, line 234. — Low Lat. *separale*, from Lat. *separare*, to separate; fr. *se*, apart; *parare*, to provide; *separ*, separate. — **bastardy** = illegitimacy? *Tempest*, III, i, 42; V, i, 232. — 141. **Cicero.** Born Jan. 3, 106 B.C. How old, therefore? — **sound** = test by ringing, or striking as with a hammer, to ascertain the tone? test by fathoming, as by casting lead and line, to ascertain the depth? — 142. **stand strong** = strongly concur? be a pillar of strength? — 144. **silver.** Does this word suggest '*purchase*' in the sense of *buy*? — 145. **purchase** = obtain for, bring in to [Schmidt]? See *Mer. of Ven.*, our edition, II, ix, 42. — 145. **opinion.** Syllabicate! I, iii, 13; *Hamlet*, II, ii, 5. Lat. *opinio* often meant the opinion expressed by others concerning one, his reputation. *Mer. of Ven.*, I, i, 91; 1 *Henry IV*,

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Our youths and wildness shall no whit appear,
But all be buried in his gravity.
Brutus. O, name him not: let us not break with him;
For he will never follow anything
That other men begin.
Cassius. Then leave him out.
Casca. Indeed he is not fit.
Decius. Shall no man else be touch'd but only Cæsar?
Cassius. Decius, well urg'd: I think it is not meet,
Mark Antony, so well belov'd of Cæsar,
Should outlive Cæsar: we shall find of him
A shrewd contriver; and, you know, his means,
If he improve them, may well stretch so far
As to annoy us all: which to prevent,
Let Antony and Cæsar fall together.
Brutus. Our course will seem too bloody, Caius Cassius,
To cut the head off and then hack the limbs,
Like wrath in death and envy afterwards;
For Antony is but a limb of Cæsar:
Let us be sacrificers, but not butchers, Caius.
We all stand up against the spirit of Cæsar;
And in the spirit of men there is no blood:
O, that we then could come by Cæsar's spirit,

I, i, 77. — 148. **youths.** See *behaviors*, I, ii, 39. Why not *wildnesses*? Unpleasant sibilation? — **shall** = will? The two were not well differentiated? See *Psalm*, xxiii, 6. Present usage? — **whit.** A. S. *wiht*, wight, person; whit, bit. Note the diminutive sound to express diminutive things. — 150. **break** = break silence? communicate? Any recollection of 'breaking bread' at 'holy communion'? *Macbeth*, I, vii, 48; *Ant. and Cleop.*, I, ii, 184. — The reason for not attempting to enlist Cicero is thus stated by Plutarch: "They were afraid that he, being a coward by nature, and age also having increased his fear, he would quite turn and alter their purpose, and quench the heat of their enterprise." Why should Shakes. assign a different motive? Had he read more truly Cicero's character? Could Cicero have been safely trusted as a confederate? See I, iii, 14, 34. *Merivale*, III, p. 150, Appleton's edition, 1887. — 153. See line 143. Explain Casca's change. — 157. **of** = in? *Abbott*, 172. — 158. **shrewd** = sharp? mischievous? cunning? evil? dangerous? A. S. *screáwa*, the biter; fr. Teut. base SKRU, to cut, tear. See our edition of *Hamlet*, I, iv, 1; *As You Like It*, I, i, 151; V, iv, 165; *Mer. of Ven.*, III, ii, 238. — **contriver** = schemer? plotter? II, iii, 14; *Mer. of Ven.*, IV, i, 343. — 160. **annoy.** See I, iii, 22. — **which to prevent.** See similar argument by Brutus, lines 28–34. What of their insight into character?

162–183. How choice the language of Brutus, yet how shallow his knowledge of human nature! — 163. **envy** = malice? In Shakes. it usually means 'settled hatred'? See *Mer. of Ven.*, III, ii, 277; IV, i, 121; *Coriol.*, III, iii, 3. See line 178. — 166. Scan! So line 178. *Abbott*, 468. See our note on *Macbeth*, IV, ii, 72. — 169. **come by.** See line 259; *Mer. of Ven.*,

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And not dismember Cæsar! But, alas,
Cæsar must bleed for it! And, gentle friends,
Let's kill him boldly, but not wrathfully;
Let's carve him as a dish fit for the gods,
Not hew him as a carcass fit for hounds:
And let our hearts, as subtle masters do,
Stir up their servants to an act of rage,
And after seem to chide 'em. This shall make
Our purpose necessary and not envious:
Which so appearing to the common eyes,
We shall be call'd purgers, not murderers.
And for Mark Antony, think not of him;
For he can do no more than Cæsar's arm
When Cæsar's head is off.
Cassius. Yet I fear him;
For in the ingrafted love he bears to Cæsar—
Brutus. Alas, good Cassius, do not think of him:
If he love Cæsar, all that he can do
Is to himself, take thought, and die for Cæsar:
And that were much he should; for he is given
To sports, to wildness and much company.
Trebonius. There is no fear in him; let him not die;
For he will live, and laugh at this hereafter. [*Clock strikes.*
Brutus. Peace! count the clock.

I, i, 3. *Did* they 'come by' it?[1]—175. **subtle masters.** E.g. Queen Elizabeth!—176. **servants** = our *hands?* See line 66; III, i, 168, 169, 170; *Macbeth*, I, vii, 80.—177. **make** = cause to be? cause to seem? Craik substitutes 'mark' for 'make,' as suggested by Collier's MS. corrector. Well?—180. **purgers.** In illustration of this word, 'Pride's Purge' of the Long Parliament is cited. *Macbeth*, V, ii, 28; iii, 51, 52.—181, 182, 183. Here we have an apt illustration of the subtle historic irony that pervades this play [Hudson]?—183. **I fear.** Pope inserted *do*. Rightly?—184. **ingrafted** = set deep in his nature [Beeching]? deeply seated [Deighton]?—187. **take thought** = be anxious. Often so in the Bible, as in *Matt.*, xi, 25, take no thought; where the Revised Version happily substitutes, Be not anxious. *Hamlet*, III, i, 85; *Two Gent. of Ver.*, I, i, 69; *Sonnet*, xliv; *Ant. and Cleop.*, III, xiii, 1.—188, 189. See I, ii, 199, 200.—188. **he should** = for *him* to do?—190. **fear** = cause of fear? *Mid. N. Dream*, V, i, 21. Is Cassius overruled every time he disagrees with Brutus?—192. **clock.** The Roman clock (water-clock, *clepsydra*) did not strike the hours. See *Dict. Greek and Roman Ant.* It was like an hour-glass, but water was used instead of sand.

[1] What happened was this, that all they did was to dismember Cæsar; they could not come by his spirit; that survived the butchery, and asserted itself at the battle of Philippi. What an effective way, then, of exhibiting the unconscious irony of Brutus' speech, and showing the terrible blunder of the whole conspiracy to write the stage direction, "Enter the ghost of Cæsar"!—*Beeching.*

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Cassius. The clock hath stricken three.
Trebonius. 'Tis time to part.
Cassius. But it is doubtful yet,
Whether Cæsar will come forth to-day, or no;
For he is superstitious grown of late,
Quite from the main opinion he held once
Of fantasy, of dreams and ceremonies:
It may be, these apparent prodigies,
The unaccustom'd terror of this night,
And the persuasion of his augurers,
May hold him from the Capitol to-day.
Decius. Never fear that: if he be so resolv'd,
I can o'ersway him; for he loves to hear
That unicorns may be betray'd with trees,

—stricken. Elsewhere Shakes. uses *struck, stroke, strook, strooke, strucken, stroken. Abbott*, 344. Present usage? — Note how carefully the time is marked from March 14 to the hour of Cæsar's death! I, iii, 163; II, i, 3, 101, 192, 213; iii, 114; iv, 24. — 194. **Whether.** Scan! The critics make it metrically equivalent to *where* in I, i, 61. — 195. **superstitious.** On this point see *Merivale*.[1] At once quite sceptical and credulous? — 196. **from = away from** [Craik]? contrary to? in consequence of? — I, iii, 35. See *Macbeth*, our ed., III, i, 99, 131, and iv, 36. — **main** = strong and confident [Wright]? leading, strong, fixed, predominant [Johnson]? general [Malone, Mason, Smith, etc.]? — Aryan √ MAGH, to have power. — See the phrase 'might and main.' See *Mer. of Ven.*, our ed., IV, i, 67. — 197. **fantasy** = fancy? imagination? — Sansc. *bhá*, to shine; Gr. φα-ος, pha-os, light; φαίνειν, phainein, to shine; φαντασία, phantasia, a making visible; imagination. *Fancy* is a corruption of the fuller form *fantasy*, often spelled *phantasy*. — **ceremonies** = religious observances [Wright]? omens or signs deduced from ceremonial rites [Malone]? — See II, ii, 13, where it seems to have the same meaning. — Sansc. *karman*, an action; Lat. *cærimonia*, a ceremony, a rite. — In Bacon (*Advance. of Learn.*) II, x, 3, the word is said to mean superstitious rites. — Different in I, i, 65; *Mer. of Ven.*, V, i, 204. — 198. **apparent** = which have appeared [Beeching]? clearly appearing? manifest to all [Deighton]? — The word is said to mean here more than *seeming*. So in *Richard II*, I, i, 13; 1 *Henry IV*, II, iv, 292; *King John*, IV, ii, 93; 1 *Henry VI*, II, i, 3; and *apparent queen* = *clearly* appearing queen, in *Par. Lost*, IV, 608. — 200. **augurers.** Lat. *avis*, a bird; *-gur*, telling (akin to Lat. *garrulus*, talkative). An *augur* deduced his predictions from observations on the flight and notes of birds. Hence *to augur* = to infer from omens what the future will be. The Teutonic suffix *-er* denotes the personal subject in a multitude of verbs. North's *Plutarch* uses the word 'augurers.' — 203. **o'ersway.** "Antonius called him *venefica*, witch, as if he had enchanted Cæsar." *Bacon*, Essay 27. — 204. **unicorns,** etc. With back against a tree, the hunter on whom

Yet Cæsar, free-thinker as he was, could not escape the general thraldom of superstition. He crawled on his knees up the steps of the temple of Venus to propitiate Nemesis. Before the battle of Pharsalia, he addressed a prayer to the gods whom he denied in the Senate and derided among his associates. He appealed to the omens before passing the Rubicon. He carried about with him in Africa a certain Cornelius, — a man of no personal distinction, but whose name might be deemed auspicious on the battle-field of Scipio and Sulla. — *Merivale*, II, 446.

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And bears with glasses, elephants with holes,
Lions with toils and men with flatterers;
But when I tell him he hates flatterers,
He says he does, being then most flattered.
Let me work;
For I can give his humor the true bent,
And I will bring him to the Capitol.

Cassius. Nay, we will all of us be there to fetch him.

Brutus. By the eighth hour: is that the uttermost?

Cinna. Be that the uttermost, and fail not then.

Metellus. Caius Ligarius doth bear Cæsar hard,
Who rated him for speaking well of Pompey:
I wonder none of you have thought of him.

Brutus. Now, good Metellus, go along by him:
He loves me well, and I have given him reasons;
Send him but hither, and I'll fashion him.

Cassius. The morning comes upon's: we'll leave you, Brutus.
And, friends, disperse yourselves; but all remember
What you have said, and show yourselves true Romans.

Brutus. Good gentlemen, look fresh and merrily;
Let not our looks put on our purposes,

---

the unicorn is charging, dodges aside at the critical instant, and the momentum carries the animal's whole weight, horn foremost, against the tree, and the sharp horn is driven fast into the trunk! So Steevens explains. Spenser (*Færie Q.*, II, v, 10) represents a *lion* as playing the same trick on a unicorn! Similarly Chapman (1557–1634), in his *Bussy D'Ambois.* — Lat. *unus*, one, *cornu*, horn. — Did accounts of the rhinoceros give rise to the belief in unicorns? — See *Tempest*, III, iii, 21. — 205. See Rich's *Dict. of Antiquities*, p. 718, under *venabulum*, illustration of this. — **glasses** = mirrors (on which the bear's attention was fixed long enough to allow the hunter to catch or kill him)? tigers also, according to John Maplet's *A Greene Forest*, 1567. — **holes** = pitfalls? — *Pliny, Nat. Hist.*, Book VIII, Chap. viii, is referred to. — Both these modes of hunting described in Somerville's *Chase?* Somerville was a Warwickshire poet (1692–1742). — 206. **toils.** French *toile*, a cloth; Lat. *tela*, a web; fr. *tex-la*, something woven; fr. *tex-ĕre*, to weave. *Brachet* and *Skeat.* — 208, 209. Scan! — "At the end of a line *-ed* is often sounded after *-er-*." *Abbott*, 474, 512. — 212. **there** = at Cæsar's house? at the Capitol? — See II, ii, 108, etc. — Cæsar's house was where? — 213. **eighth.** Roman, or English mode of counting the hours? The Roman day began at 6? — 215. **bear . . . hard.** I, ii, 303. — This, and the substance of the interview with Ligarius in II, i, 309–335, are from Plutarch. — The 2d folio has 'hatred' instead of 'hard.' — 216. **rated.** Swedish *rata*, to find fault, blame? — 218. **by him** = past his house? beside him? — Where was his house? — 219. **reasons.** For what? — 222. **disperse.** Why? — 224. **fresh and merrily.** Better *freshly?* or *merry?* — This coupling of the adjective form with the adverbial is frequent in Shakes. — This advice in keeping with line 82? *Abbott*, 397. — 225. **put on.** Metaphor? I, ii, 288. —

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But bear it as our Roman actors do,
With untir'd spirits and formal constancy:
And so good morrow to you every one.
[*Exeunt all but* BRUTUS.
Boy! Lucius!—Fast asleep? It is no matter;
Enjoy the honey-heavy dew of slumber:
Thou hast no figures nor no fantasies,
Which busy care draws in the brains of men;
Therefore thou sleep'st so sound.

Enter PORTIA.

Portia. Brutus, my lord!

Brutus. Portia, what mean you? wherefore rise you now?
It is not for your health thus to commit
Your weak condition to the raw cold morning.

Portia. Nor for yours neither. You've ungently, Brutus,
Stole from my bed: and yesternight, at supper,
You suddenly arose, and walk'd about,
Musing and sighing, with your arms across,
And when I ask'd you what the matter was,
You star'd upon me with ungentle looks;
I urg'd you further; then you scratch'd your head,
And too impatiently stamp'd with your foot;
Yet I insisted, yet you answer'd not,
But, with an angry wafture of your hand,

This idea, too, is from Plutarch.—226. **actors.** Masked?—227. **formal constancy** = constancy in outward form [Craik]? dignified self-possession [Wright]? energy beneath the appearance of repose [Beeching]? 230. **honey-heavy . . . slumber.** Is this an echo of μελίφρων ὕπνος, meliphron hupnos, slumber that is honey to the mind? *Iliad*, ii, 34. *Richard III*, IV, i, 83.—The kindness of Brutus to his boy Lucius is touching. See IV, iii.—Collier changed *honey-heavy dew* to *heavy honey-dew*, because honey-dew "is a well-known glutinous deposit on the leaves of trees." Well?—231. **figures** = imaginary forms [Wright]? mistaken ideas?—Cf. "scrape the figures out of your husband's brain," *Merry Wives*, IV, ii, 191, 192.—Lat. *fi(n)gĕre*, to form, fashion, feign; *figūra*, a thing made.—**fantasies.** See 197; *Hamlet*, I, i, 23.—**nor no.** *Abbott*, 406.—233. **Portia.** Brutus' second wife. He had divorced his first. Portia had lost one husband, the consul Bibŭlus, by whom she had a son. Yet she was married to her cousin Brutus very young.—236. **condition** = constitution? health? temper? disposition? state of mind? state of body? Line 254.—237. **ungently** = roughly? unkindly? ignobly?—Portia's anxious curiosity and her description in the twenty lines following are strikingly like those of Lady Percy in 1 *Henry IV*, II, iii, 33–60.—238. **stole.** See line 125. *Abbott*, 343.—240. **arms across.** Napoleon's posture in deep thought! *Rape of L.*, line 1662.—246. **wafture.** The

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Gave sign for me to leave you: so I did;
Fearing to strengthen that impatience
Which seem'd too much enkindled, and withal
Hoping it was but an effect of humor,
Which sometime hath his hour with every man.
It will not let you eat, nor talk, nor sleep,
And could it work so much upon your shape
As it hath much prevail'd on your condition,
I should not know you, Brutus. Dear my lord,
Make me acquainted with your cause of grief.
Brutus. I am not well in health, and that is all.
Portia. Brutus is wise, and, were he not in health,
He would embrace the means to come by it.
Brutus. Why, so I do. Good Portia, go to bed.
Portia. Is Brutus sick? and is it physical
To walk unbraced and suck up the humors
Of the dank morning? What, is Brutus sick,
And will he steal out of his wholesome bed,
To dare the vile contagion of the night
And tempt the rheumy and unpurged air
To add unto his sickness? No, my Brutus;
You have some sick offense within your mind,
Which, by the right and virtue of my place,
I ought to know of: and, upon my knees,
I charm you, by my once-commended beauty,

---

folio has *wafter*. Compare the old pronunciation of *nature!* — Elsewhere Shakes. uses *waft* alone. — *Waft* comes from *wave*, as *drift* from *drive*, *rift* from *rive*, etc. — 248. **impatience.** Syllables? Tendency to shorten. — 249. **withal.** I, i, 22. — 250. **humor.** See note on I, ii, 305. — 251. **his.** I, ii, 124. — 254. **condition.** Line 236. — 255. **Dear my lord.** Here the two words *my* and *lord* are virtually a compound noun. Often so in Shakes. So *good my lord, good my knave, sweet my mother, good my brother*, etc. *Abbott*, 13. Fr. *cher monsieur.* "Art thou that my lord Elijah?" 1 *Kings*, xviii, 7. See note on *Gentle my lord* in *Macbeth*, III, ii, 27. — 259. **come by.** Line 169. — 261. **sick.** This word in England now implies nausea? Not so in Shakes. nor the Bible. — **physical** = wholesome, salutary, medicinal? natural? belonging to physic? — 262. **unbraced.** I, iii, 48. Scan. — 263. **dank** = damp? — A nasalized form of the provincial Eng. *dag*, dew. *Skeat.* — 266. **rheumy** = causing rheumatic diseases. Sansc. *sru*, to flow; Gr. ῥέειν, rheein (future ῥεύσομαι, rheusomai), to flow; Gr. ῥεῦμα; stem ῥευματ-, rheumat-, Lat. *rheuma*, a flow; Fr. *rheume*, a rheum, catarrh. *Skeat.* — Akin to *stream?* — All disorders of the mucous membrane were called *rheumatic.* Discharge from eyes, nose, or lungs was called *rheum.* — **Unpurged.** "Methought she purged the air of pestilence." *Twelfth N.*, I, i, 20. — 268. **sick offense** = cause of harmful malady [Wright]? pain or grief that makes you sick [Craik]? cause harm [Meiklejohn]? — 271. **charm** = adjure or conjure [Craik]?

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By all your vows of love and that great vow
Which did incorporate and make us one,
That you unfold to me, yourself, your half,
Why you are heavy, and what men to-night
Have had resort to you; for here have been
Some six or seven, who did hide their faces
Even from darkness.

Brutus. Kneel not, gentle Portia.

Portia. I should not need, if you were gentle Brutus.
Within the bond of marriage, tell me, Brutus,
Is it excepted I should know no secrets
That appertain to you? Am I yourself
But, as it were, in sort or limitation,
To keep with you at meals, comfort your bed,
And talk to you sometimes? Dwell I but in the suburbs
Of your good pleasure? If it be no more
Portia is Brutus' harlot, not his wife.

Brutus. You are my true and honorable wife,
As dear to me as are the ruddy drops
That visit my sad heart.

Portia. If this were true, then should I know this secret.
I grant I am a woman; but, withal,
A woman that Lord Brutus took to wife:
I grant I am a woman; but, withal,
A woman well-reputed, Cato's daughter.
Think you I am no stronger than my sex,
Being so father'd and so husbanded?

---

appeal to by charms, as enchanters call upon spirits to answer them [Wright]? 'Conjure' is more frequent; as in *Macbeth*, IV, i, 50. — Difference between *conjure* and *conjure?* — Root KAS, praise; Lat. *carmen* for *casmen*, a song. — 274. **half.** So the other Portia says, "With leave, Bassanio, I am half yourself." *Mer. of Ven.*, III, ii, 243. — 275. **heavy.** "A light wife doth make a heavy husband." *Mer. of Ven.*, V, i, 130. — 281. **excepted** = named as an exception? Exception to what? — 283. **in sort** = in a certain manner; in some degree, not fully? — "We still say 'in a sort.'" *Craik.* — 285. **suburbs** = borders? — Loose women lived in the suburbs of *London!* Is Shakes. thinking of *that?* — See *Meas. for Meas.*, I, ii, 88, 89. — 289. Gray has, 'Dear as the ruddy drops that warm my heart.' — Twelve years after Shakespeare's death, Harvey (in 1628) published his discovery of the circulation of the blood; but the fact was believed long before. See *Hamlet*, I, v, 65–68. — 291. **should I know** = I ought to know? the information would be in my possession (of)? — 295. **well reputed.** Warton and Steevens make this adjective describe Cato! Well? — Cato, great-grandson of Cato the Censor, was born 95 B.C. — *Mer. of Ven.*, I, i, 166. — 297. **fathered.** How easily Shakes. turns any word into a verb! *Abbott*, 290. — How delicate, yet noble, the implied

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Tell me your counsels, I will not disclose 'em:
I have made strong proof of my constancy,
Giving myself a voluntary wound
Here, in the thigh: can I bear that with patience,
And not my husband's secrets?
Brutus. O ye gods,
Render me worthy of this noble wife! [*Knocking within.*
Hark, hark! one knocks: Portia, go in a while;
And by and by thy bosom shall partake
The secrets of my heart.
All my engagements I will construe to thee,
All the charáctery of my sad brows.
Leave me with haste. [*Exit* PORTIA.

Reënter LUCIUS *with* LIGARIUS.

Lucius, who's that knocks?
Lucius. Here is a sick man that would speak with you.
Brutus. Caius Ligarius, that Metellus spake of.
Boy, stand aside. — Caius Ligarius! how?
Ligarius. Vouchsafe good morrow from a feeble tongue.
Brutus. O, what a time have you chose out, brave Caius,
To wear a kerchief! Would you were not sick!
Ligarius. I am not sick, if Brutus have in hand
Any exploit worthy the name of honor.
Brutus. Such an exploit have I in hand, Ligarius,
Had you a healthful ear to hear of it.

---

compliments in this line! — 299. **proof** = test [Wright]? confirmatory evidence? — See *Plutarch* (*Marcus Brutus*) on this subject. — 305. **thy.** *Thou* and *thy* and *thee* indicate on the part of the speaker, (1) affection, (2) superiority, (3) contempt. Also they are used in heightened passages, as here. — 308. **charactery** = writing? written characters? — See our *Hamlet*, I, iii, 59; *Merry Wives*, V, v, 77. — Accent? — 309. **that.** Ellipsis? *Abbott*, 244. — 312. **Boy.** *Rough* address? if so, why? — **how.** Surprise? if so, at what? — 313. **vouchsafe.** Lat. *vocare*, to call, summon; O. Fr. *voucher*, to pray in aid, or call unto aid, in a suit; Eng. *vouch*, to warrant, attest; *vouchsafe*, to warrant safe; condescend to grant. Here *vouchsafe* = deign to receive? deign to grant me permission to say? — So *deign* in *Two Gent. of Ver.*, I, i, 144. — 315. **kerchief.** Lat. *co-*, *con*, together, completely; *operire*, to shut, hide; *coöperire*, to cover; Fr. *couvrir*, to cover; Lat. *caput*, head; O. Fr. *chef*, *chief*, head; *couvrechef*, a head-covering. — Shakes. assigns to Rome the English customs. "If any there be sick, they make him a posset, and tie a kerchief on his head, and if that will not mend him, then God be merciful to him!" Fuller's *Worthies* (1662). — 317. **honor** again! See I, ii, 82, 85, 88, etc. — 319. **healthful** = full of health? health-giving? — Present usage of *healthful* and *healthy*?

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Ligarius. By all the gods that Romans bow before,
I here discard my sickness! Soul of Rome!
Brave son, deriv'd from honorable loins!
Thou, like an exorcist, hast conjur'd up
My mortified spirit. Now bid me run,
And I will strive with things impossible;
Yea, get the better of them. What's to do?

Brutus. A piece of work that will make sick men whole.

Ligarius. But are not some whole that we must make sick?

Brutus. That must we also. What it is, my Caius,
I shall unfold to thee, as we are going
To whom it must be done.

Ligarius. Set on your foot,
And with a heart new-fir'd I follow you,
To do I know not what; but it sufficeth
That Brutus leads me on.

Brutus. Follow me, then. [*Exeunt.*

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321. **discard.** Does he here throw off his kerchief? So Collier. — Lat. *dis-*, apart, away; Gr. χάρτη, charte, a leaf of paper; Lat. *charta*, Late Lat. *carta*, paper; Fr. *carte*, a paper, a card. *Discard* = throw away useless cards; reject. *Skeat.* — 323. **exorcist.** In Shakes. this word always means one who *raises* spirits. How in other authors? — Gr. ἐξ, ex, away; ὅρκος, horkos, oath; ὁρκίζειν, horkizein, to drive away by adjuration. *Skeat.* — *Cymbel.*, IV, ii, 277; *All's Well*, V, iii, 299; 2 *Henry VI*, I, iv, 4. — **conjur'd.** Pronunciation? — 324. **mortified** = dead in me [Wright, Hudson, etc.]? deadened [Rolfe]? — Syllables? — Lat. *mors*, *morti-s*, death; *facĕre* (whence *fic-* in composition), to make. See our ed. of *Macbeth*, V, ii, 5; *Henry V*, I, i, 26. — Scan. Most commentators make *spirit* a monosyllable. *Abbott*, 463. — 325. **impossible**, etc. "If it is difficult, it *is* done; if impossible, it *shall be* done!" — 327. **sick . . . whole.** Old meanings? — 329. Had Metellus hinted at it? — 331. **to whom.** Syntax of *to?* *Abbott*, 208, 394. — Should a comma be placed after *going?* — 330. **Set on.** I, ii, 11; V, ii, 3; **set . . . foot.** I, iii, 118. — 332. **sufficeth.** Sound of *c*? — 333. The folio has here the stage direction, *Thunder.* — Significance and value of this scene? Progress in the play? — How does Shakes. deviate from Plutarch? — Is the boy Lucius of any use?

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SCENE II. *Cæsar's House.*

Thunder and lightning. Enter CÆSAR, *in his night-gown.*

Cæsar. Nor heaven nor earth have been at peace to-night:
Thrice hath Calpurnia in her sleep cried out,
"Help, ho! they murder Cæsar!" — Who's within?

Enter a Servant.

Servant. My lord?
Cæsar. Go bid the priests do present sacrifice,
And bring me their opinions of success.
Servant. I will, my lord. [*Exit.*

Enter CALPURNIA.

Calpurnia. What mean you, Cæsar? Think you to walk forth?
You shall not stir out of your house to-day.
Cæsar. Cæsar shall forth: the things that threat'n'd me
Ne'er look'd but on my back; when they shall see
The face of Cæsar, they are vanished.
Calpurnia. Cæsar, I never stood on ceremonies,
Yet now they fright me. There is one within,
Besides the things that we have heard and seen,
Recounts most horrid sights seen by the watch.
A lioness hath whelped in the streets;

SCENE II. — The stage direction, *A Room in Cæsar's Palace*, is not in the folio. — Cæsar's Palace was on the Palatine? The pontifical mansion was on the east side of the Forum and faced west. — **night-gown** is dressing-gown. See our ed. of *Macbeth*, II, ii, 70; V, i, 5. — 1. **have.** Usually the singular is used in Shakes. in cases like this, as if the two substantives were looked at together. — *Abbott*, 408. — **to-night.** Often in Shakes. for *last night*. See line 76. — 2. **Calpurnia,** etc. See extract from Plutarch. — 5. **present** = immediate? So, usually, in Shakes. and the Bible. — 6. **success** = good fortune [Wright, Rolfe, etc.]? what is to follow [Hudson]? the issue [Craik]? — Shakes. uses 'bad success,' 'vile success,' etc. — See V, iii, 65. — Ascham's *Schoolmaster* has 'good or ill success.' — Lat. *sub*, under; *cedĕre*, to go; *succedĕre*, to go beneath; follow after. — 10. **Cæsar.** With him his *name* represents much! See on I, ii, 195, 208. See in this scene, 13, 29, 42, 44, 45, etc. — 12. **vanished.** Scan! — 13. **stood on** = regarded [Rolfe]? attached importance to [Wright]? III, i, 101. — **ceremonies** = ceremonial or sacerdotal interpretation of signs and omens [Hudson]? auguries [Rolfe]? outward religious signs or omens [Wright]? — See I, i, 65; II, i, 197. — 16. **watch.** "Shakes. was thinking of his own London; not of ancient Rome, where the night watchmen were not established before the time of Augustus." *Wright.* — 17–24. With these lines

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And graves have yawn'd, and yielded up their dead;
Fierce fiery warriors fight upon the clouds,
In ranks and squadrons and right form of war,
Which drizzled blood upon the Capitol;
The noise of battle hurtled in the air,
Horses do neigh, and dying men did groan,
And ghosts did shriek and squeal about the streets.
O Cæsar! these things are beyond all use,
And I do fear them.

---

compare *Hamlet*, I, i, 113–120.—19. **fight.** So the folios. Most editors change to *fought*. Which is more vivid? Which agrees better with *have* yawned? What is 'vision' in rhetoric? Does 'right' in the next line render 'fight' objectionable?—For Shakespeare's mixture of past and present in narration, see another instance in *Hamlet*, I, ii, 201–211. In Milton's *Hymn on the Nativity*, first six lines, we have three tenses thus: "It *was* the winter wild, While the heaven-born child, All meanly wrapt in the rude manger *lies;* Nature in awe to him *Had doffed* her gaudy trim."—20. **right** = regular? correct?—The reader will recall the splendid passage in *Par. Lost* (II, 533–538) beginning, 'As when, to warn proud cities, war appears, Waged in the troubled sky.' In the auroral display of April 16, 1882, in New England, the moving columns and streamers of light strikingly resembled immense masses of troops armed with spears!—21. **drizzled.** 'Dews of blood,' according to Horatio in *Hamlet* (I, i, 117) foreboded Cæsar's death.—22. **hurtled** = rattled, clashed?—*Hurtle* is merely the frequentative of *hurt* in the sense 'to dash.' From Welsh *hyrddu*, to ram, butt. The orig. sense was 'to butt as a ram'! *Skeat.* The word is usually set down as of imitative origin. See Gray's elegant echo of this line in his *Fatal Sisters*, "Iron sleet of arrowy shower Hurtles in the darkened air."—23. **do neigh.** Dumb animals were supposed to be conscious of the presence of supernatural beings? See Coleridge's *Christabel.*—Knight thinks the tenses are purposely confounded in this line 'in the vague terror of the speaker.' The other editors change *do* to *did;* because, as Craik puts it, "no degree of mental agitation ever expressed itself in such a jumble and confusion of tenses as this—not even insanity or drunkenness." But suppose she seems to hear them neigh while she is speaking! Craik retains a similar confusion of tenses in III, i, 284–286. The editors do not hesitate to print, "I often came where I did hear of her, but cannot find her," *Mer. of Ven.*, III, i, 66. See on line 19.—24. **squeal.** In *Hamlet* (see our edition, I, i, 116) the 'sheeted dead' *squeak!* Shakes. may have got the idea of thin and squeaking voices from what Homer says of the souls of the wooers, *Odyssey*, xxiv, 5, τρίζουσαι ἑποντο, trizousai heponto, they followed gibbering (literally crying sharply or shrilly); xxiv, 9, τετριγυῖαι, tetriguiai, squeaking; in *Iliad*, xxiii, 101, the ghost of Achilles went τετριγυῖα, gibbering (literally squeaking, twittering, or chirping) beneath the earth. Chapman's translation of Homer's *Iliad*, the only English one in print in Shakespeare's time, renders the word, *murmured.* In Horace's 8th *Satire*, 1st Book, the ghosts uttered sad and shrill tones, *resonarint triste et acutum.* In Virgil's *Æneid*, vi, 491, the ghosts raised a feeble cry, *vocem exiguam.*—Shakes., then, is decidedly classical in using *squeak*, *squeal*, and *gibber*, to describe the voice of ghosts? Sound like the thin voice through a poor telephone?—25. **use** = that we are used to? custom? usage? ordinary occurrence? See our *Macbeth*, I, iii, 137: our *Mer. of*

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Cæsar. What can be avoided
Whose end is purposed by the mighty gods?
Yet Cæsar shall go forth; for these predictions
Are to the world in general as to Cæsar.
Calpurnia. When beggars die, there are no comets seen;
The heavens themselves blaze forth the death of princes.
Cæsar. Cowards die many times before their deaths;
The valiant never taste of death but once.
Of all the wonders that I yet have heard,
It seems to me most strange that men should fear;
Seeing that death, a necessary end,
Will come when it will come.

Reënter Servant.

What say the augurers?
Servant. They would not have you to stir forth to-day.
Plucking the entrails of an offering forth,
They could not find a heart within the beast.
Cæsar. The gods do this in shame of cowardice:
Cæsar should be a beast without a heart,
If he should stay at home to-day for fear.
No, Cæsar shall not. Danger knows full well
That Cæsar is more dangerous than he:
We hear two lions litter'd in one day,
And I the elder and more terrible;
And Cæsar shall go forth.

Ven., IV, i, 259. — 27. **end** = completion? termination? accomplishment? object in view? — With *Hamlet* he would 'defy [i.e., renounce?] augury'? *Hamlet*, V, ii, 208. — 31. **blaze** = publish in flaming letters? — *Blare, blow, blazon*, and *blast* are akin. A. S. *blæse*, a flame; Icel. *blys*, a torch; *blása*, to blow, sound an alarm. *Skeat.* The two meanings mixed? — *Rom. and Jul.*, III, iii, 161. See especially 1 *Henry VI*, I, i, 1–5. "The most signal phenomenon in the heavens was that of a great comet, which shone very bright for seven nights after Cæsar's death, and then disappeared." *Plutarch.*

32. **Cowards die,** etc. Handsomely said? — Plutarch [North's, p. 737] tells us that when his friends suggested a body-guard, he replied, "It is better to die once than always to be afraid of death." The evening before his death, being asked at Lepidus' house, "What kind of death is best?" he answered, "That which is least expected." — **deaths.** See 'behaviors,' I, ii, 39. — 33. **taste of death.** Trace of Bible readings? *Matt.*, xvi, 28. — 37. **augurers.** II, i, 200. — 38. **to.** The *to* took the place of the discarded infinitive ending *-en*. *Abbott*, 349. — 41. **cowardice.** Whose? See lines 5, 6, 39, 40. — 42. **should** = would? These words not differentiated? *Abbott*, 322. — 46. **We hear.** The folios read *heare* or *hear*. Wisely changed by nearly all the editors to *are*? — "*Are*, pronounced *air*,

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Calpurnia. Alas, my lord,
Your wisdom is consum'd in confidence.
Do not go forth to-day: call it my fear
That keeps you in the house, and not your own.
We'll send Mark Antony to the senate-house;
And he shall say you are not well to-day:
Let me, upon my knee, prevail in this.
Cæsar. Mark Antony shall say I am not well;
And, for thy humor, I will stay at home.

Enter DECIUS.

Here's Decius Brutus, he shall tell them so.
Decius. Cæsar, all hail! good morrow, worthy Cæsar:
I come to fetch you to the senate-house.
Cæsar. And you are come in very happy time,
To bear my greeting to the senators
And tell them that I will not come to-day:
Cannot is false, and that I dare not, falser:
I will not come to-day: tell them so, Decius.
Calpurnia. Say he is sick.
Cæsar. Shall Cæsar send a lie?
Have I in conquest stretch'd mine arm so far,
To be afeard to tell graybeards the truth?
Decius, go tell them Cæsar will not come.
Decius. Most mighty Cæsar, let me know some cause,
Lest I be laugh'd at when I tell them so.
Cæsar. The cause is in my will: I will not come;
That is enough to satisfy the senate.

---

and *heare*, pronounced *hair*, might easily have been confounded in Shakespeare's time, especially by a compositor or transcriber who 'exhaspirated his haitches'!" *White.* — 49. **consumed.** Mental picture here? — 52. **We'll.** *Who* will? — 56. **humor.** Still used in this sense? See I, ii, 305. — Is Cæsar glad to acquiesce thus? — 57. **Decius** should be Decimus. Cæsar had selected him as guardian to Octavius. Decimus was worth in present value from half a million to a million dollars, acquired in Cæsar's campaigns. — 58. **morrow.** *Morn* and *morrow* are merely doublets. A. S. *morgen*, morn, morrow. Perhaps from √MAR, to glimmer, shine; whence μαρμαίρειν, marmairein, to glitter; also Lat. *marmor*, and Eng. *marble*. *Skeat.* — 60. **happy** = lucky. From *hap* = luck. — 65. **send a lie,** etc. But see line 55. Does he feel ashamed of the excuse Calpurnia had arranged? Plutarch tells us he came in a litter. — 67. **afeard.** Interchangeable with *afraid* in Shakes. — **graybeards.** The Lat. *senatus*, senate, is fr. *senex*, old. The Spartan senate (called γερουσία, gerousia, body of *old* men, from γέρων, gerōn, old man) was composed of men at least sixty years old; the Roman, thirty-two years, till Augustus reduced the limit to

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But for your private satisfaction,
Because I love you, I will let you know:
Calpurnia here, my wife, stays me at home:
She dreamt to-night she saw my statue,
Which, like a fountain with an hundred spouts,
Did run pure blood; and many lusty Romans
Came smiling, and did bathe their hands in it:
And these does she apply for warnings and portents,
And evils imminent; and on her knee
Hath begg'd that I will stay at home to-day.

Decius. This dream is all amiss interpreted.
It was a vision fair and fortunate:
Your statue spouting blood in many pipes,
In which so many smiling Romans bath'd,
Signifies that from you great Rome shall suck
Reviving blood, and that great men shall press
For tinctures, stains, relics and cognizance.
This by Calpurnia's dream is signified.

Cæsar. And this way have you well expounded it.

Decius. I have, when you have heard what I can say;
And know it now. The senate have concluded

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twenty-five.—73. **satisfaction.** Syllabify!—75. **my wife.** Why are these words put in? Evidence that Cæsar respected his wives?—76. Here Shakes. deviates from Plutarch, who gives two dreams: one of Cæsar's being murdered; the other of a pinnacle falling from the top of Cæsar's house. See line 2.—**statuë.** Trisyl. here; but see line 85. The folio has *statue* [and so it is in *Richard III*, III, vii, 25], which most editors changed to *statua* here, and in III, ii. 186. *Abbott*, 487. "The word came into English through the O. Fr. *statue*, pronounced as a trisyl." *Beeching.* As Cæsar crossed the threshold this morning, it is said the statue fell and was shivered to pieces!—78. **lusty.** I, ii, 104.—80. Scan! The line certainly appears to be an Alexandrine.—81. **and evils** = and *of* evils?—89. **tinctures, stains,** etc. See III, ii, 131, 132. "*Tincture* in heraldry meant metals, colors, or furs." *Wright.*—Strictly *tincture* is a dye; stain, that which takes the color out. *Beeching.*—Was Decius' interpretation likely to reassure Cæsar or Calpurnia? Is Cæsar's reply (line 91) ironical? Or are we to infer with Craik that Shakes. would convey the notion of "the presence of an unseen power driving on both the unconscious prophet and the blinded victim," so that Cæsar is "persuaded and relieved by the very words that ought naturally to have confirmed his fears"?—**cognizance**[1] = a distinguishing badge, device; a means of knowledge. Sing. for plur.? *Abbott*, 471. A term in heraldry. 1 *Henry VI*, II, iv, 108–110. Lat. *co, con*, completely; *gnoscere*, to know; Fr. *connaissance*, knowledge.—91. **expounded.** Lat. *ex*, forth; *ponere*, to put. The *d* is excrescent, like the *d* in *sound*, from Lat. *son-us*.—93. **and**

[1] This pale and angry rose,
As cognizance of my blood-drinking hate,
Will I forever and my faction wear.
—1 *Henry VI*, II, iv, 107–109.

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To give this day a crown to mighty Cæsar.
If you shall send them word you will not come,
Their minds may change. Besides, it were a mock
Apt to be render'd, for some one to say
"Break up the senate till another time,
When Cæsar's wife shall meet with better dreams."
If Cæsar hide himself, shall they not whisper
"Lo, Cæsar is afraid"?
Pardon me, Cæsar; for my dear dear love
To your proceeding bids me tell you this;
And reason to my love is liable.

Cæsar. How foolish do your fears seem now, Calpurnia!
I am ashamed I did yield to them.
Give me my robe, for I will go.

Enter PUBLIUS, BRUTUS, LIGARIUS, METELLUS, CASCA, TREBONIUS *and* CINNA.

And look where Publius is come to fetch me.

Publius. Good morrow, Cæsar.

Cæsar. Welcome, Publius.
What, Brutus, are you stirr'd so early too?
Good morrow, Casca. Caius Ligarius,
Cæsar was ne'er so much your enemy
As that same ague which hath made you lean.
What is't o'clock?

Brutus. Cæsar, 'tis strucken eight.

Cæsar. I thank you for your pains and courtesy.

= and therefore [Wright]. — **know.** Imperative? or indicative? — **concluded.** Is this word now used in the sense of *determined*? — 94. **to give,** etc. The alleged reason was a supposed declaration of an old oracle to the effect that the Parthians, who had so terribly defeated Crassus a few years before, could not be conquered but by a king. See on I, iii, 85. — 97. **apt** = suitable? likely? — **rendered** = made in reply [Rolfe]? given as a retort [Wright]? (it were apt, or likely, to be) construed or represented (as a piece of mockery) [Hudson]? — 102, 103. **love to** = loving interest in? regard for? — **proceeding** = course of conduct or career [Wright, Rolfe, etc.]? advantage [Delius]? advancement [Warburton, Craik]? — For *what* does he ask pardon? — 104. **liable** = subordinate [Johnson]? amenable [Hudson]? subject to and overborne by [Craik]? subject (and under the control of) [Wright]? "My love leads me to indulge in a freedom of speech that my reason would restrain." *Rolfe.* — With this compare I, ii, 194; *King John,* II, i, 490. — Lat. *ligare,* Fr. *lier,* to tie, bind, make beholden. — 108. **Publius.** See III, i, 85–94. — Same as in IV, i, 5? Hudson says it was Publius Silicius, not a conspirator. — 110. **stirr'd** = astir? stirring? up? *Rom. and Juliet,* IV, iv, 3; *Pericles,* III, ii, 12. — 114. **strucken.** See on II, i, 192; III, i, 210. Were

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Enter ANTONY.

See! Antony, that revels long o' nights,
Is notwithstanding up. Good morrow, Antony.
Antony. So to most noble Cæsar.
Cæsar. Bid them prepare within:
I am to blame to be thus waited for.
Now, Cinna! now, Metellus! What, Trebonius!
I have an hour's talk in store for you;
Remember that you call on me to-day:
Be near me, that I may remember you.
Trebonius. Cæsar, I will: [*Aside*] and so near will I be,
That your best friends shall wish I had been further.
Cæsar. Good friends, go in, and taste some wine with me;
And we, like friends, will straightway go together.
Brutus. [*Aside*] That every like is not the same, O Cæsar,
The heart of Brutus yearns to think upon! [*Exeunt.*

SCENE III. *A Street near the Capitol.*

Enter ARTEMIDORUS, *reading a paper.*

Artemidorus. "*Cæsar, beware of Brutus; take heed of Cassius; come not near Casca; have an eye to Cinna; trust*

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striking clocks in use? Would Lord Bacon have introduced such an idea? 118. **So** = also? so be it? — On Antony see II, i, 189. — 119. **to be.** Gerundive use? *Abbott*, 356. — 121. **hours.** Dissyl.? So in *Love's L. L.*, II, i, 68; *Tempest*, V, i, 4, etc. *Abbott*, 480, regards *fear, dear, fire, hour, your, four*, and other monosyllables in *r* or *re*, as being often dissyl. when the vowel is long. — Why did they not kill Cæsar at once? — Where is Cassius? — 128. **like** = likeness? seeming? — **same** = identity? reality? — Brutus is conscience-smitten, when he hears Cæsar say "like friends"? He grieves that "things are not what they seem"? — Was drinking wine together regarded as a pledge of faithful friendship? — 129. **yearns** = grieves? The first folio has *earnes;* elsewhere we read *erne, ernd, yernes, Henry V*, II, iii, 3, 6, etc. — A. S. *yrman*, to grieve. The *y* in *yearn* is due to the A. S. prefix *ge*. *Skeat.* Fr. Indo-Germanic root *ǵhéryō*, I desire. *Intern. Dict.* — "Three words are included in the form *yearn;* to desire, to shiver or *shudder* with emotion, and to curdle." *Wright* (abridged). — Note, in the last part of this scene, how the gentlemanly and kindly nature of Cæsar shines forth! — Lessons of this scene? Its value? How closely has Shakes. adhered to Plutarch's account? Was Cæsar 'superstitious grown of late'? Is he nervous?

SCENE III. 1. **Artemidorus.**[1] Here again Shakes. closely follows

[1] And one Artemidorus also, born in the Isle of Gnidos, a doctor of Rhetoric in the Greek tongue, who by means of his profession was very familiar with certaine of Brutus' confederates, and therefore knew the most part of all their practices against Cæsar, came and brought him a little bill, written with his own hand, of all that he meant to tell him. — North's *Plutarch*, p. 740.

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not Trebonius; mark well Metellus Cimber: Decius Brutus loves thee not: thou hast wronged Caius Ligarius. There is but one mind in all these men, and it is bent against Cæsar. If thou beest not immortal, look about you: security gives way to conspiracy. The mighty gods defend thee! Thy lover,
ARTEMIDORUS."

Here will I stand till Cæsar pass along,
And as a suitor will I give him this.
My heart laments that virtue cannot live
Out of the teeth of emulation.
If thou read this, O Cæsar, thou mayst live;
If not, the Fates with traitors do contrive. [*Exit.*

SCENE IV. *Another Part of the Same Street, before the House of Brutus.*

Enter PORTIA *and* LUCIUS.

Portia. I prythee, boy, run to the senate-house;
Stay not to answer me, but get thee gone:
Why dost thou stay?

Plutarch. **beware . . . take heed,** etc. Note the equivalent expressions, all intensifying the caution! — 6. **beest.** IV, iii, 102; *Par. Lost*, i, 84. — A. S. *bist*, art, or shalt be. *Mætz.*, I, p. 367. — **you.** "In this short scene Cæsar is six times addressed in the solemn and prophetic *thou* and *thee*. . . . 'Look about *you*' may mean look about you *and your friends*." *Abbott*, 235. See note on II, i, 305. — **security** = false confidence? carelessness? — Says Ben Jonson, "Men may securely sin but safely never." So "Security is mortal's chiefest enemy." *Macbeth*, III, v, 32. See our edition. — **gives way to** = leaves the way open for? makes room for? yields to the power of? See IV, iii, 39. — 7. **lover** = warm friend? III, ii, 13, 42; *Mer. of Ven.*, III, iv, 7; *Coriol.*, V, ii, 14; *Psalms*, xxxviii, 11. — 12. **emulation** = jealous rivalry? envy? — "The patriarchs, through emulation, sold Joseph." *Bible*, Rheims (1582) version, *Acts*, vii, 9. — "Bacon, like Shakes., uses the word in both a good and a bad sense." *Rolfe*. Present usage? — Lat. *æmŭlus*, striving to equal; fr. same root as *imitate*. *Skeat.* — **Fates.** Clotho, the spinner of the thread of life; Lachĕsis, the allotter, who determines its length; and Atropos, the inevitable one, who, with shears, cuts it off at last! — 14. **contrive** = plot? conspire? Often so in Shakes.; as II, i, 158; *Mer. of Ven.*, IV, i, 351; *Hamlet*, IV, vii, 135. — Rhyme here? for the *eye* only? For the sound of *i* in Shakes., see White's *Shakes.*, vol. xii, p. 423, ed. of 1861. — Could this scene have been omitted without loss? Historical basis? Whence the knowledge which Artemidorus possessed of the plot?

SCENE IV. 1. **prythee.** So the folio. — **senate-house.** The Capitol was on the southern summit of the Mons Capitolinus (Capitoline Hill). One hundred steps led up to it from the Forum. It was of astonishing richness and magnificence. Plutarch tells us that the gilding of the arch of the nave of Jupiter cost 21,000 talents. Augustus lavished upon the

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Lucius. To know my errand, madam.
Portia. I would have had thee there, and here again,
Ere I can tell thee what thou shouldst do there.
O constancy, be strong upon my side!
Set a huge mountain 'tween my heart and tongue!
I have a man's mind, but a woman's might.
How hard it is for women to keep counsel! —
Art thou here yet?
Lucius. Madam, what should I do?
Run to the Capitol, and nothing else?
And so return to you, and nothing else?
Portia. Yes, bring me word, boy, if thy lord look well,
For he went sickly forth: and take good note
What Cæsar doth, what suitors press to him.
Hark, boy! what noise is that?
Lucius. I hear none, madam.
Portia. Prithee, listen well;
I heard a bustling rumor, like a fray,
And the wind brings it from the Capitol.
Lucius. Sooth, madam, I hear nothing.

Enter the Soothsayer.

Portia. Come hither, fellow: which way hast thou been?
Soothsayer. At mine own house, good lady.
Portia. What is't o'clock?

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building at one time 2000 pounds' weight of gold. It must be borne in mind that Cæsar was not killed here, but in Pompey's *Curia*. — Has Brutus kept the promise in II, i, 305, 306? — 3. **To know,** etc. — Similar to *Richard III*, IV, iv, 443–446. — 6. **constancy** = fidelity? firmness? See II, i, 227, 299; III, i, 23, 60, 72, 73; *Macbeth*, II, ii, 68. — Present meaning. — **side.** See on *sides*, *Macbeth*, II, i, 55, our edition. — 9. **counsel** = what has been imparted in consultation? a secret? — Frequent in Shakes., as in II, i, 298. — 18. **fray.** Short for 'affray,' of which our older sense was *terror*. Low Lat. *exfrigidare*, Old Fr. *affraier*, to frighten; literally, to freeze with terror; fr. *frigidus*, cold, chilling, frigid. *Afraid* is from the same. *Skeat.* A 'fray' is a tumultuous assault or brawl; a noisy quarrel in a public place, to the terror of spectators. — Note how sound conveys sense in lines 18 and 19! Beeching suggests Virgil's *Æneid*, xii, 619, "*Impulit aures confusæ sonus urbis et illætabile murmur*," Smote his ears the sound of the city's turmoil and the murmuring not of joy. — **rumor** = noise? report? — From base RUM, significant of a buzzing sound; √RU, to make a humming or low noise; whence *rumble*. *Skeat.* — 20. **Sooth.** I, ii, 18; *Mer. of Ven.*, I, i, 1. — **Soothsayer.** "Tyrwhit would substitute Artemidorus; but the change is unnecessary." *Craik.* "Not only not necessary, but quite impossible. The vague sententiousness of line 32, admirably suited for the Soothsayer, would be out of place in a man who

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Soothsayer. About the ninth hour, lady.
Portia. Is Cæsar yet gone to the Capitol?
Soothsayer. Madam, not yet: I go to take my stand,
To see him pass on to the Capitol.
Portia. Thou hast some suit to Cæsar, hast thou not?
Soothsayer. That I have, lady: if it will please Cæsar
To be so good to Cæsar as to hear me,
I shall beseech him to befriend himself.
Portia. Why, know'st thou any harm's intended towards him?
Soothsayer. None that I know will be, much that I fear may chance.
Good morrow to you. — Here the street is narrow:
The throng that follows Cæsar at the heels,
Of senators, of prætors, common suitors,
Will crowd a feeble man almost to death:
I'll get me to a place more void, and there
Speak to great Cæsar as he comes along. [*Exit.*
Portia. I must go in. Aye me, how weak a thing
The heart of woman is! — O Brutus,
The heavens speed thee in thine enterprise! —
[*To herself*] Sure, the boy heard me: [*To Lucius*] Brutus hath a suit
That Cæsar will not grant. — O, I grow faint? —
Run, Lucius, and commend me to my lord;
Say I am merry: come to me again,
And bring me word what he doth say to thee.
[*Exeunt severally.*

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had all the conspirators scheduled." *Beeching.* — 24. **ninth hour.** See on II, i, 192. — 31. **harm's** = harm is? harm that is? — **prætors.** I, iii, 142. — 36. **feeble.** He had a shrill voice! I, ii, 15. — 37. **get me to** = what? *Abbott*, 296, 223. — **void.** Lat. *vid-uus*, deprived, bereft; hence empty: Old Fr. *voide;* Fr. *vide*, empty. Akin to *wid-ow* (one bereft). *Skeat.* — 39. **Aye me.** So the folio. Most editors print *Ah*, which, doubtless, is the equivalent in sense, though not quite in sound. — 40. Why is the line broken off? May a *pause* fill it out? So *Hamlet*, I, i, 129, our ed. — 41. **speed.** I, ii, 84. — 42. **Brutus hath a suit,** etc. Said to the boy? if so, why? — 44. **commend me** = praise me? give my compliments? present my respects? See in our ed. *Mer. of Ven.*, III, ii, 227; II, ix, 89. — 45. **merry.** Wider sense than it now has? — Value of this scene? Character developed? revealed? Does the second Act end well here? Compare Portia's agitation with Lady Macbeth's self-possession.

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ACT III.

SCENE I.

Flourish. *Enter* CÆSAR, BRUTUS, CASSIUS, CASCA, DECIUS, METELLUS, TREBONIUS, CINNA, ANTONY, LEPIDUS, POPILIUS, ARTEMIDORUS, PUBLIUS, *and* The Soothsayer.

Cæsar. The Ides of March are come.
Soothsayer. Ay, Cæsar; but not gone.
Artemidorus. Hail, Cæsar! Read this schedule.
Decius. Trebonius doth desire you to o'er-read
At your best leisure, this his humble suit.
Artemidorus. O Cæsar! read mine first; for mine's a suit
That touches Cæsar nearer: read it, great Cæsar.
Cæsar. What touches us ourself shall be last serv'd.
Artemidorus. Delay not, Cæsar; read it instantly.
Cæsar. What! is the fellow mad?
Publius. Sirrah, give place.
Cassius. What! urge you your petitions in the street?
Come to the Capitol.

ACT III, SCENE I. **The murder of Cæsar is the central event in this tragedy?—The Capitol.** *Not* the Capitol! See on II, iv, 1. "It was one of the porches about the theatre (of Pompey in the Campus Martius), in the which there was a certain place full of seats for men to sit in." *Plutarch.*—**Flourish.** A kind of musical prelude. *Johnson.* It is commonly, if not always, of trumpets. *Craik.*—1. "Cæsar, going unto the Senate house and speaking merrily unto the soothsayer, told him, *The Ides of March be come. So they be*, softly answered the soothsayer, *but yet they are not past.*" North's *Plutarch*, p. 739.—The soothsayer's name was Spurinna.—2. **schedule** = document?—Present meaning?—Lat. *schedula*, a small leaf of paper; dimin. of *scheda*, a strip of papyrus bark; from √SKID, to cleave. *Skeat.* See *Mer. of Ven.*, II, ix, 54.—4. **Trebonius.** P. 29, II, ii, 121.—7. **great.** Pope omitted this, to mend the metre. Wisely?—8. **ourself.** The royal plu. of kings—and editors!—But note the polite self-sacrifice!—**serv'd** = presented [Wright]? attended to?—*As You Like It*, II, vii, 89.—10. **Publius.** Lines 87, 90.—

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CÆSAR *enters the place of assembly, the rest following.*

Popilius. I wish your enterprise to-day may thrive.
Cassius. What enterprise, Popilius?
Popilius. Fare you well.
[*Advances to* CÆSAR.
Brutus. What said Popilius Lena?
Cassius. He wish'd to-day our enterprise might thrive.
I fear our purpose is discovered.
Brutus. Look, how he makes to Cæsar: mark him.
Cassius. Casca, be sudden, for we fear prevention.
Brutus, what shall be done? If this be known,
Cassius or Cæsar never shall turn back,
For I will slay myself.
Brutus. Cassius, be constant:
Popilius Lena speaks not of our purposes;
For, look, he smiles, and Cæsar doth not change.
Cassius. Trebonius knows his time; for, look you, Brutus,
He draws Mark Antony out of the way.
[*Exeunt* ANTONY *and* TREBONIUS.
Decius. Where is Metellus Cimber? Let him go,
And presently prefer his suit to Cæsar.
Brutus. He is address'd: press near and second him.
Cinna. Casca, you are the first that rears your hand.
Cæsar. Are we all ready? —

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13. **I wish,** etc. In all these details Shakes. follows Plutarch closely. — 19. **makes to** = advances towards? *Make* for *make way*, or *go*, still in use? — **mark.** Abbott and Rolfe make this a dissyl. here. See II, ii, 121. But is not a *pause* natural before *mark?* And may not that pause take the place of a syl.? II, iv, 40. See our ed. of *Hamlet*, I, i, 129, 132, 135. — 20. **sudden.** Line 30. *Tempest*, II, i, 301. — **prevention.** II, i, 85. — 22. **Cassius or Cæsar.** So the folios. Craik and White adopt Malone's suggestion and change *or* to *on*. Well? "I will kill him or slay myself," seems the obvious meaning. *Wright.* But Cassius speaks excitedly; Brutus is cooler. — 23. **constant.** II, iv, 6. — 28. **presently.** II, ii, 5. — **prefer** = choose rather? present? bring forward? — Lat. *prae*, before; *ferre*, to bring. How often Shakes. uses Latin words in their strict etymological sense! Inference therefrom? — 29. **address'd** = ready? prepared? spoken to? Lat. *ad*, to; *dirigĕre*, to straighten (fr. *di*, *dis*, apart; and *regĕre*, to rule); *directus*, straight; shortened to *drictus*; whence assumed Low Lat. *drictiare*; whence Fr. *dresser*, to erect, set up, arrange. *Brachet* and *Skeat.* — 30. **first.** Line 20. — **That rears your.** Should we say *rear* or *rears? your* or *his? Abbott*, 247. More freedom was allowed in the Elizabethan age? — 31. **Are we all ready?** The folios assign these words to Cæsar. If they are his, note the tragic irony. Dyce, Collier, White, Craik, Hudson, and Rolfe give them to Casca; Ritson, to Cinna. But Casca knows very well that the conspirators are *not* all ready.

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What is now amiss
That Cæsar and his senate must redress?
Metellus. Most high, most mighty, and most puissant Cæsar,
Metellus Cimber throws before thy seat
An humble heart — [*Kneeling.*
Cæsar. I must prevent thee, Cimber.
These couchings and these lowly courtesies
Might fire the blood of ordinary men,
And turn pre-ordinance and first decree
Into the law of children. Be not fond
To think that Cæsar bears such rebel blood
That will be thaw'd from the true quality
With that which melteth fools; I mean sweet words,
Low-crooked-curt'sies and base spaniel fawning.
Thy brother by decree is banished:
If thou dost bend and pray and fawn for him,
I spurn thee like a cur out of my way.
Know, Cæsar doth not wrong, nor without cause
Will he be satisfied.

—32. **Cæsar and his senate.** Was this pomposity characteristic of Cæsar? — **redress.** I, iii, 117; II, i, 57. Not the word we should expect from a tyrant. *Beeching.* — 33. **puissant.** Spenser makes this sometimes two syllables, sometimes three; Shakes. always has it two. — Doublet of *potent.* From a barbarous participle present, *possent-em*, of *posse*, to be able or powerful. *Brachet.* — 34. This Cimber was L. Tillius Cimber, appointed by Cæsar governor of Bithynia. — 34, 35. **throws . . . heart.** Is this metaphor natural under the circumstances? — 36. **couchings** = crouchings? low bendings? See *Genesis*, xlix, 14. — Lat. *col* for *con*, together; *locare*, to place; *collocare*, to place together; Fr. *coucher*, act, to lay in bed; neuter, to lie down. *Brachet.* — 38. **preordinance and first decree** = what has been preordained and decreed from the beginning (as by a deity) [Wright]? the ruling or enactment of the highest authority in the state [Hudson]? — 39. **law.** The folio has *lane*. Johnson changed it to *law;* Hudson, to *play?* Better? Which would be more likely to be misprinted *lane?* — **fond** = foolish. Often so in Shakes. — Swedish *fåne*, a fool. *Merchant of Ven.*, III, iii, 10. — Ellipsis here? *Abbott*, 281. — 40, 41. **such . . . that** = such . . . as? *Abbott*, 279. — I, iii, 115. — 42. **with** = by? Often so in Shakes., as in III, ii, 195. — 43. **low-crooked.** Scan! — **curt'sies.** Spelled also *courtesies*. See line 36. — Lat. *co*, together; *hortus*, Gr. χόρτος, chortos, a garden; *cohors*, an enclosure; enclosing, cattle-yard. *Cohortem* became *cortem; cortem* became *curtem*, then *court*, Fr. *cour*, by change of *u* into *ou*. — The meaning became successively enclosure, yard, country-house, household officers, etc.; court of justice. *Brachet.* — 47. **Cæsar doth not wrong,** etc. Ben Jonson in his *Discoveries* tells us of Shakes., "Many times he fell into those things could not escape laughter, as when he said in the person of Cæsar, one speaking to him, 'Cæsar, thou dost me wrong,' he replied, '*Cæsar did never wrong but with just cause.*'" Accordingly Hudson "restores"

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Metellus. Is there no voice more worthy than my own,
To sound more sweetly in great Cæsar's ear
For the repealing of my banish'd brother?
Brutus. I kiss thy hand, but not in flattery, Cæsar;
Desiring thee that Publius Cimber may
Have an immediate freedom of repeal.
Cæsar. What, Brutus!
Cassius. Pardon, Cæsar; Cæsar, pardon:
As low as to thy foot doth Cassius fall,
To beg enfranchisement for Publius Cimber.
Cæsar. I could be well mov'd, if I were as you;
If I could pray to move, prayers would move me:
But I am constant as the northern star,
Of whose true-fix'd and resting quality
There is no fellow in the firmament.
The skies are painted with unnumber'd sparks,
They are all fire and every one doth shine;
But there's but one in all doth hold his place:
So in the world; 'tis furnish'd well with men,
And men are flesh and blood, and apprehensive;
Yet in the number I do know but one

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the quoted words to the text, making Metellus use the first quotation. Thus:

> "*Metellus.* Cæsar, thou dost me wrong.
> *Cæsar.* Know, Cæsar doth not wrong, but with just cause,
> Nor without cause will he be satisfied."

Should we follow Hudson here? Is the bold charge of wrong-doing consistent with the fawning in which Metellus indulges? Was the wrong, if any, done to *Metellus?* — 51. **repealing** = *recall* by repealing the sentence [Hudson]? recalling [Wright]? Hudson says to repeal is to recall by repealing the sentence. — **Repeal** is a substitution for *re-appeal*, Lat. *re*, back; *ad*, to; *pellare*, to drive; *appellare*, to address; Fr. *appeler*, to call; *rappeler*, to recall. Shakes. often uses *repeal* for *recall*. *Richard II*, IV, i, 87; *Coriol.*, V, v, 5. — 54. **freedom of repeal** = free, unconditional recall [Beeching]? liberty to be recalled from banishment [Wright]? — 59. **pray to move** = pray others to move from their purpose [Wright]? pray, in order to move others? Plutarch tells us of Brutus, "He was wont to say 'that he thought them evil brought up in their youth, that could deny [*i.e.* refuse] nothing.'" — 60. **constant.** II, iv, 6; I, ii, 208. — 61. **true-fix'd.** So "ever-fixed pole," *Othello*, II, i, 15. — **resting** = undisturbed? — 62. **fellow.** Icel. *félag*, companionship, association; literally "a laying together of property"; fr. Icel. *fé*, property in cattle; Eng. *fee*; and Icel. *lag*, that which lies or is placed. *Skeat.*

67. **apprehensive** = fearful? imaginative? suspicious? quick to imagine [Wright]? endowed with apprehension or intelligence [Rolfe]? — Falstaff, 2 *Henry IV*, IV, iii, 91, says that sherris-sack makes the brain "apprehensive, quick," etc. See *Mid. N. Dream*, V, i, 5. Lat. *ad* (ap), to; *pre*, before; √HEND, to get; *apprehendĕre*, to lay hold of, seize. *Skeat.*

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That unassailable holds on his rank,
Unshak'd of motion: and that I am he,
Let me a little show it, even in this:
That I was constant Cimber should be banish'd,
And constant do remain to keep him so.
Cinna. O Cæsar!—
Cæsar. Hence! wilt thou lift up Olympus?
Decius. Great Cæsar—
Cæsar. Doth not Brutus bootless kneel?
Casca. Speak, hands, for me!
[*They stab* CÆSAR.
Cæsar. *Et tu Brute!* Then fall, Cæsar! [*Dies.*
Cinna. Liberty! Freedom! Tyranny is dead!
Run hence, proclaim, cry it about the streets.
Cassius. Some to the common pulpits, and cry out

—69. **rank** = place [Wright, Rolfe, etc.]? high position? Fr. *rang*, row, **rank**; from O. H. Ger. *hring*, a ring. *Brachet.*—70. **unshak'd.** Cæsar compares himself to the *motionless* star.—Shakes. has *shaked* and *shaken*. —**of motion** = in his motion [Meiklejohn]? by the force that moves the rest [Wright]?—**unshak'd of motion** = of no motion [Schmidt]?—**motion** = suit or solicitation [Mason]?—*Sonnet*, cxvi, 6.—74. **Olympus** (now *Elymbo*). A colossal mountain range in the north-east corner of Ancient Thessaly, which it separated from Macedonia. Its loftiest summit is 9,754 feet high. "The snowy top of cold Olympus" was supposed by the early poets to be the home of Jupiter and his attendant deities.—75. **bootless.** A. S. *bót*, profit; from same root as *bet-ter*. *Skeat.* See *Macbeth*, IV, iii, 37; *Mid. N. Dream*, II, i, 37.—77. **et tu, Brute** = thou too, Brutus! This exclamation may have been taken from a Latin play acted at Oxford in 1582; or *The True Tragedie of Richard, Duke of York*, printed in 1595. Suetonius (72–140?) says Cæsar fell without uttering a word, "although some have written that as M. Brutus came rushing upon him, he said καὶ σὺ, τέκνον (kai su, teknon), *and thou*, my son!"[1]—80. **pul-**

[1] The Ides of March arrived; omens of dire import had cast their shadows over the household; Cæsar's wife was disturbed by a ghastly dream of the previous night, and at her request, Cæsar, who, contrary to his usual habit, had given way to depression, decided that he would not attend the Senate that day. The house was full; the conspirators in their places with their daggers ready. It was announced that Cæsar was not coming. Delay might be fatal, and his familiar friend was employed to betray him. Decimus Brutus, whom he could not distrust, went to entreat his attendance. It was now eleven in the forenoon, and Cæsar shook off his uneasiness and rose to go. As he crossed the hall, his statue fell, and was shivered on the stones. Some servant who had heard whispers wished to warn him; but in vain. Antony, who was in attendance, was detained, as had been arranged, by Trebonius. Cæsar entered and took his seat. His presence awed men in spite of themselves, and the conspirators had determined to act at once, lest they should lose courage to act at all. He was familiar and easy of access; they gathered around him; he knew them all. There was not one from whom he had not a right to expect some sort of gratitude, and the movement suggested no suspicion. One had a story to tell him, another some favor to ask. Tillius Cimber, whom he had just made Governor of Bithynia, then came close to him with some request which he was unwilling to grant. Cimber caught his gown, as if in entreaty, and dragged it from his shoulders. Casca, who was standing behind him, stabbed him in the throat. He started up with a cry, and caught Casca's arm; another poniard entered his breast, giving him a mortal wound. He looked around, and seeing

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"Liberty, freedom, and enfranchisement!"

Brutus. People and senators, be not affrighted;
Fly not; stand still: ambition's debt is paid.

Casca. Go to the pulpit, Brutus.

Decius. And Cassius too.

Brutus. Where's Publius?

Cinna. Here, quite confounded with this mutiny.

Metellus. Stand fast together, lest some friend of Cæsar's
Should chance —

Brutus. Talk not of standing. — Publius, good cheer;
There is no harm intended to your person,
Nor to no Roman else: so tell them, Publius.

Cassius. And leave us, Publius; lest that the people,
Rushing on us, should do your age some mischief.

Brutus. Do so: and let no man abide this deed,
But we the doers.

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pits = rostra. Shakes. takes the word from North's *Plutarch.* These were platforms adorned with beaks (*rostra*) of captured ships. Lat. *pulpitum*, a scaffold, platform, especially a stage for actors. *Skeat.* There were several in the Forum. "The whole structure" (of the principal platform for orators in the Roman Forum) "would resemble very closely the . . . pulpits still to be seen in several of the earliest Christian churches at Rome." *Rich.* — 81. **enfranchisement** = investiture with the privileges of free citizens? O. Fr. *franc*, free. *Richard II*, I, iii, 90; *King John*, IV, ii, 52; *Macbeth*, II, i, 28. — 83. **debt.** Ambition owes what? To whom? What is due *to* ambition? *from* whom? — 90. **cheer.** Gr. κάρα, kara, the head; Low Lat. *cara*, the face; O. Fr. *chère*, the face, look. *Skeat.* "Be of good cheer" means, be of a happy countenance. *Beeching.* "In swoot of thi *cheer* shalt thou eat bread." Wiclif's *Bible, Gen.*, iii, 19. — 93. **lest that.** Superfluous affix? *Abbott*, 287. — 94. **age.** See IV, i, 4. Shakes. seems to have taken Publius as a convenient and familiar name for any Roman. *Wright.* — 95. **abide** = pay for? — See III, ii, 112. So *aby* in *Mid. N. Dream*, III, ii, 175. *Abide* is a mere corruption of *aby*, to suffer for. A. S. *abiegan*, to *pay* for; *biegan*, to *buy*. *Aby* is frequent in Mid. Eng. *Skeat.* So *dear abide*, in III, ii, 112 = pay dearly for. Spenser's *Fœrie Q.*, II, viii, 28. — 96. **but we** = but we will? except us?

not one friendly face, but only a ring of daggers pointing at him, he drew his gown over his head, gathered the folds about him that he might fall decently, and sank down without uttering another word. Cicero was present; the feelings with which he watched the scene are unrecorded, but may easily be imagined. Waving his dagger, dripping with Cæsar's blood, Brutus shouted to Cicero by name, congratulating him that liberty was restored. The Senate rose with shrieks and confusion, and rushed into the forum. The crowd outside caught the word that Cæsar was dead, and scattered to their homes. Antony, guessing that those who had killed Cæsar would not spare himself, hurried on into concealment. The murderers, some of them bleeding from wounds which they had given one another in their eagerness, followed, crying that the tyrant was dead, and that Rome was free; and the body of the great Cæsar was left alone in the house where a few weeks before Cicero told him that he was so necessary to his country that every Senator would die before harm should reach him! — *Froude.*

Cæsar was tall and spare, pale in complexion, with an aquiline nose, and dark piercing eyes. His hair was scanty, and he had little or no beard. In his youth he was remarkably handsome, and delicate, almost feminine, in appearance.

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Reënter TREBONIUS.

Cassius. Where is Antony?
Trebonius. Fled to his house amaz'd:
Men, wives and children stare, cry out and run
As it were doomsday.
Brutus. Fates, we will know your pleasures:
That we shall die, we know; 'tis but the time
And drawing days out, that men stand upon.
Casca. Why, he that cuts off twenty years of life
Cuts off so many years of fearing death.
Brutus. Grant that, and then is death a benefit:
So are we Cæsar's friends, that have abridg'd
His time of fearing death. Stoop, Romans, stoop,
And let us bathe our hands in Cæsar's blood
Up to the elbows, and besmear our swords:
Then walk we forth, even to the market-place,
And, waving our red weapons o'er our heads,
Let's all cry "Peace! Freedom! and Liberty!"

Abbott, 118, 216. So Byron's 'save the waves and I.'—See III, ii, 59; V, v, 69.—97. **Fled to his house.** Antony had slipped through the crowd, exchanged clothes with a slave or client, and made his way unperceived to his (formerly Pompey's) house, which stood in the *Carinæ* (keels), near the Coliseum, between the Cælian and Esquiline hills.[1] Cicero, too, is said to have had a house in the *Carinæ*.—99. **as it were.** 'If' is implied in the subjunctive. *Abbott*, 107.—**doomsday.** A. S. *dóm*, judgment; akin to Gr. θέμις, themis, law.—The senators not in the conspiracy rushed out, shouting, "Fly! Shut your doors! fly!"—**Fates!**—Why not gods?—Of the Three Fates (Gr. Μοῖραι, Moirai; Lat. *Parcæ*), Clotho, the 'Spinner,' spun the thread of life; Lachĕsis, the 'Allotter,' determined its length; and Atrŏpos, the 'Inevitable,' cut the thread at last. They were often regarded as goddesses of birth, destiny, and death. Clotho has a spindle or a roll (book of fate); Lachesis, a staff pointing to a globe; and Atropos, a pair of scales, a sun-dial, or a cutting instrument. The poets sometimes make them old and hideous women. They represented the central supreme Will of the Universe, a power to which even the gods were subject!

101. **stand upon.** II, ii, 13.—102. **Why, he that,** etc. The folios assign this speech to Casca. Pope, Wright, and some others give it to Cassius, because the latter "was a Stoic." But see I, iii, 100; V, ii, 75.—Beeching remarks, "It is much more in Casca's manner, being an unintentional burlesque of what Brutus had said."—106. **Stoop, Romans.** Glimpse here afforded of one phase of Brutus' character? tact, or want of tact?—Pope assigns the lines 106–111 to Casca, regarding them as inconsistent with the mild and philosophical character of Brutus. *Wright.*—109. **walk we forth.** First person plural imperative?—

[1] At evening on the 15th Brutus urged Cicero to become the medium of communication with Antony, but he declined.

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Cassius. Stoop, then, and wash. How many ages hence
Shall this our lofty scene be acted over
In states unborn and accents yet unknown!
Brutus. How many times shall Cæsar bleed in sport,
That now on Pompey's basis lies along
No worthier than the dust!
Cassius. So oft as that shall be,
So often shall the knot of us be call'd
The men that gave their country liberty.
Decius. What, shall we forth?
Cassius. Ay, every man away:
Brutus shall lead; and we will grace his heels
With the most boldest and best hearts of Rome.

Enter a Servant.

Brutus. Soft! who comes here? A friend of Antony's.
Servant. Thus, Brutus, did my master bid me kneel;
Thus did Mark Antony bid me fall down;
And, being prostrate, thus he bade me say:
Brutus is noble, wise, valiant, and honest;
Cæsar was mighty, bold, royal, and loving:
Say, I love Brutus, and I honor him;
Say, I fear'd Cæsar, honor'd him and lov'd him.
If Brutus will vouchsafe that Antony
May safely come to him, and be resolv'd
How Cæsar hath deserv'd to lie in death,
Mark Antony shall not love Cæsar dead
So well as Brutus living; but will follow
The fortunes and affairs of noble Brutus

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113. **this our lofty scene.** Latin idiom? *Abbott*, 239. See 'this our suffering country.' *Macbeth*, III, vi, 48. — 116. **basis.** See III, ii, 186. — 'The base whereupon Pompey's image stood.' *Plutarch.* — 120. Decius. Decimus, in preparation for the emergency, had stationed a body of gladiators in Pompey's theatre. — 122. **most boldest.** See III, ii, 181; *Acts*, xxvi, v. Ben Jonson insisted that double comparatives and double superlatives were in imitation of the Greek idiom. — In this mock heroic fashion they moved on to the forum (market-place), preceded by a cap of liberty hoisted on a spear! — 123. **friend.** Plutarch says Antony sent his son to the Capitol, whither the conspirators soon retired. — 124–138. Note the elaborateness of this speech. — 127. **honest** = honorable? II, i, 127; IV, iii, 67; *Lear*, II, ii, 67. — 131. **vouchsafe** = warrant? guarantee? deign to grant. Lat. *vocare*, to call, summon; Nor. Fr. *voucher*, to call to aid in a suit. See on II, i, 313. — Does the word now imply condescension? — 132. **be resolv'd** = be satisfied, informed [Wright]? have his doubts resolved or removed [Rolfe]? III, ii, 177; IV, ii, 14. See heading of

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Thorough the hazards of this untrod state
With all true faith. So says my master Antony.
Brutus. Thy master is a wise and valiant Roman;
I never thought him worse.
Tell him, so please him come unto this place,
He shall be satisfied; and, by my honor,
Depart untouch'd.
Servant. I'll fetch him presently. [*Exit.*
Brutus. I know that we shall have him well to friend.
Cassius. I wish we may: but yet have I a mind
That fears him much; and my misgiving still
Falls shrewdly to the purpose.
Brutus. But here comes Antony.

Reënter ANTONY.

Welcome, Mark Antony.
Antony. O mighty Cæsar! dost thou lie so low?
Are all thy conquests, glories, triumphs, spoils,
Shrunk to this little measure? Fare thee well! —
I know not, gentlemen, what you intend,

Chaps. x and xii, *St. Mark.* So we say, "*Solve* the problem." — 137. **Thorough.** Shakes. so writes it when he wishes to make it a dissyl. A. S. *thurh*, through; *thyrel*, a hole. The fundamental notion is that of boring or piercing. Akin to Irish *tar*, beyond, through; Lat. *tr-ans*, across. *Skeat.* See *Mer. of Ven.*, II, vii, 42. — **state**, of things? or State of Rome? — 139. Note the brevity of Brutus' reply to Antony. — **wise**, etc. Is Brutus sincere? touched by Antony's flattery? See II, i, 165, 181–189. — 141. **so.** I, ii, 162. *Abbott*, 133, 297, 349. — 142. **satisfied** = informed? content? appeased? convinced by our reasons [Wright]? — **honor.** Still harping on his *honor?* — 143. **presently.** II, ii, 5. — 144. **to friend**, as friend [Wright]? to befriend (us)? See, "Seven had her to wife," *Luke*, iii, 8; xx, 33. This usage is found in *Macbeth*, IV, iii, 10; *Cymbeline*, I, iv, 90, etc. — 145. **mind** = inward feeling? presentiment? — 146. **my misgiving**, etc. = my suspicions are always shrewd enough to hit the mark [Rolfe]? my presentiment of evil always turns out to be very much to the purpose [Wright]? — **still** = up to this time? ever, always? The latter is the usual sense in Shakes.; as in *Mer. of Ven.*, I, i, 17; *Rom. and Jul.*, V, iii, 106, 270; *Tempest*, I, ii, 229. — 147. **Falls** = happens. For *shrewdly*, see II, i, 158. — 148. **Welcome.** Why does not Antony respond? — 150. **conquests.** It took Cæsar about 10 years (58–48 B.C.?) to conquer Gaul? He twice (55 and 54 B.C.) invaded Britain; defeated Pompey at Pharsalia (Aug. 9, 48 B.C.); made a victorious campaign in Egypt (48 and 47 B.C.); crushed, near Zela, Pharnaces, king of Pontus (47 B.C.), announcing his victory in the famous message, *Veni, vidi, vici;* destroyed the Pompeian forces at Thapsus in Africa (April 6, 46 B.C.); and annihilated the army of the sons of Pompey at Munda in Spain (March 17, 45 B.C.). His chief glory was his clemency. He cele-

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Who else must be let blood, who else is rank:
If I myself, there is no hour so fit
As Cæsar's death's hour, nor no instrument
Of half that worth as those your swords, made rich
With the most noble blood of all this world.
I do beseech ye, if you bear me hard,
Now, whilst your purpled hands do reek and smoke,
Fulfil your pleasure. Live a thousand years,
I shall not find myself so apt to die:
No place will please me so, no mean of death,
As here by Cæsar, and by you cut off,
The choice and master spirits of this age.
Brutus. O Antony! beg not your death of us.
Though now we must appear bloody and cruel,
As, by our hands and this our present act,
You see we do, yet see you but our hands
And this the bleeding business they have done:
Our hearts you see not; they are pitiful;
And pity to the general wrong of Rome —
As fire drives out fire, so pity — pity
Hath done this deed on Cæsar. For your part,
To you our swords have leaden points, Mark Antony:
Our arms in strength of malice, and our hearts

---

brated his victories by five 'triumphs.' — 153. **let blood** = bled? So four times in Shakes. — A euphemism? — **rank** = diseased from repletion [Wright]? possessed of too much blood [Hudson]? grown too great? — 156. **as.** I, ii, 31, 170; *Abbott*, 280. — 158. **ye, if you.** Originally *ye* was nominative, and *you* accusative. The Elizabethans disregarded this distinction. — **bear me hard.** I, ii, 303; II. i, 215. — 159. **purpled hands.** So in *King John*, II, i, 322. **reek.** A. S. *réc*, vapor, akin to Dutch *rook*; Ger. *rauch*, smoke, fume, steam, reek. — 160. **Live** = should I live? if I live? *Mer. of Ven.*, III, ii, 61. *Abbott*, 361. — 161. **apt** = ready or disposed [Rolfe]? fit, and hence ready, inclined [Wright]? Lat. *aptus*, fit; fr. obs. *apère;* akin to Gr. ἅπτειν, haptein, to fasten. *Skeat.* — 162. **mean.** Shakes. uses indifferently *mean* or *means.* Lat. *medius, medianus*, middle; Fr. *moyen*, mean, means; the intermediate thing, connecting link between cause and effect? — **place . . . by Cæsar; mean . . . by you.** Such distribution is quite Shakespearian. See our ed. of *Macbeth*, I, iii, 60, 61. — *by Cæsar* = beside or near Cæsar; *by you* = by the agency or action of you. — Is Antony sincere? or artful? both? — 172. **fire,** etc. Shakes. uses this simile four times. *King John*, III, i, 277; *Rom. and Jul.*, I, ii, 45; *Coriol.*, IV, vii, 54; *Two Gent.*, II, iv, 190. — Fire dissyl. here? How as to the second 'fire'? Scan! *Abbott*, 475, 480. — *Must* we reduce the line to a regular pentameter? — How does fire drive out fire? — 175. **in strength of** = strong as if nerved by [Wright]? strong in the deed of [Steevens]? even in the intensity of their (hate to Cæsar's tyranny) [White]? notwithstanding the strength of their? Pope would change *in strength of* to *exempt from;* Capell and Dyce change *in* to *no;* Craik

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Of brothers' temper, do receive you in,
With all kind love, good thoughts, and reverence.
Cassius. Your voice shall be as strong as any man's
In the disposing of new dignities.
Brutus. Only be patient till we have appeas'd
The multitude, beside themselves with fear,
And then we will deliver you the cause,
Why I, that did love Cæsar when I struck him,
Have thus proceeded.
Antony. I doubt not of your wisdom.
Let each man render me his bloody hand:
First, Marcus Brutus, will I shake with you;
Next, Caius Cassius, do I take your hand;
Now, Decius Brutus, yours; now yours, Metellus;
Yours, Cinna; and, my valiant Casca, yours;
Though last, not least in love, yours, good Trebonius.
Gentlemen all — alas! what shall I say?
My credit now stands on such slippery ground,
That one of two bad ways you must conceit me,
Either a coward or a flatterer. —
That I did love thee, Cæsar, oh, 'tis true!
If then thy spirit look upon us now,
Shall it not grieve thee dearer than thy death,
To see thy Antony making his peace,
Shaking the bloody fingers of thy foes,
Most noble! in the presence of thy corse?
Had I as many eyes as thou hast wounds,
Weeping as fast as they stream forth thy blood,

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changes *malice* to *welcome;* Singer and Hudson change *malice* to *amity!* We retain the folio reading, remembering that twice (in II, i, 175, 176; III, i, 168–170), hands or arms, bloody and cruel, have been contrasted with hearts pretendedly 'pitiful.' Closely connect the past line (177) with 175? The converse of this preposition is seen in *Ant. and Cleop.*, III, ii, 62, "I'll wrestle with you in my strength of love," where 'wrestle' is a hostile act. — 178. **Your voice,** etc. Cassius knows his man, and that all this fine talk by Brutus amounts to very little with Antony? See 211–218. — 182. **deliver.** So *Hamlet*, I, ii, 193; *Coriol.*, IV, vi, 65. — 183. **I,** etc. Vanity? as in IV, iii, 32? or V, i, 59? — 185. **render** = give [Wright]? give back in return for mine [Craik]? — Low Lat. *rendĕre*, nasalised form of Lat. *reddĕre*, fr. *re-*, *red-*, back, and *dare*, to give. *Skeat, Brachet.* — 189. **valiant!** See V, i, 43. — 190. **last, not least.** Almost proverbial? *Lear*, I, i, 85; *Spenser*, etc. — 193. **conceit** = conceive of? imagine? I, iii, 161; *Mer. of Ven.*, I, i, 92; *Othello*, III, iii, 149. — 197. **dearer** = more acutely? See our edition of *Hamlet*, I, ii, 182, note on "dear st foe." Whatever touched the heart keenly was called 'dear'? *Hamlet*, IV, iii, 40; *Othello*, I, iii, 261, etc.

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It would become me better than to close
In terms of friendship with thine enemies.
Pardon me, Julius! Here wast thou bay'd, brave hart;
Here didst thou fall; and here thy hunters stand,
Sign'd in thy spoil, and crimson'd in thy lethe.
O world! thou wast the forest to this hart;
And this, indeed, O world, the heart of thee!
How like a deer, stroken by many princes,
Dost thou here lie!

Cassius. Mark Antony! —

Antony. Pardon me, Caius Cassius:
The enemies of Cæsar shall say this;
Then, in a friend, it is cold modesty.

Cassius. I blame you not for praising Cæsar so;
But what compact mean you to have with us?
Will you be prick'd in number of our friends?
Or shall we on, and not depend on you?

Antony. Therefore I took your hands, but was, indeed,
Sway'd from the point by looking down on Cæsar.
Friends am I with you all and love you all —
Upon this hope, that you shall give me reasons
Why and wherein Cæsar was dangerous.

Brutus. Or else were this a savage spectacle:
Our reasons are so full of good regard

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203. **close** = end? come to an agreement [Wright]? — 205. **bay'd** = brought to bay, as a stag by hounds? Lat. *ad*, at, to; *baubāre*, to yelp; Fr. *aboyer*, to bark; *aboi*, a barking; *être aux abois* = to be at bay, hard pressed by dogs. *Brachet.* — *Mid. N. Dream*, IV, i, 110. — 206. Closely following Plutarch. — 207. **Signed in thy spoil** = decorated with thy spoils (i.e. life-blood), or dyed with blood by the act of spoiling thee [Beeching]? See III, i, 106–108; *Macbeth*, I, vii, 75; II, iii, 83. **lethe** = stream that bears thee to oblivion [White]? river of death [Delius]? Pope, Craik, Hudson, and some others change *lethe* to *death*. In III, ii, 74, 75, Antony speaks of the oblivion that overtakes praiseworthy deeds; and in III, ii, 86–103, 116–118, he seems to chide his audience for allowing Cæsar's merits to be *forgotten* so soon! See *Twelfth N.*, IV, i, 62. — 208, 209. **hart . . . heart.** Same pun in *As You Like It*, III, ii, 230, 231; *Twelfth N.*, IV, i, 59. — 210. **stroken.** So the folio, II, ii, 114. — 214. **modesty** = moderation? — Lat. *modus*, a measure; *modestus*, keeping within bounds or measure. *Skeat.* — 216. **compact.** Accent? *Abbott*, 490. Tendency in English to throw accent back? or forward? — 217. **prick'd.** With the sharp-pointed stylus, a puncture is made opposite the selected names in a list? The word recurs in IV, i, 1, 3, 16; 2 *Henry IV*, III, ii, 162, 165, etc. The word still used in England in nominating *sheriffs*. *Craik.* — 219. **Therefore.** Usual sense? — 221. **Friends am I.** Usage has made this grammatical impropriety allowable? See *Mer. of Ven.*, I, iii, 128, our ed. — 225. **good regard** = good consideration

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That were you, Antony, the son of Cæsar,
You should be satisfied.
Antony. That's all I seek:
And am moreover suitor that I may
Produce his body to the market-place;
And in the pulpit, as becomes a friend,
Speak in the order of his funeral.
Brutus. You shall, Mark Antony.
Cassius. Brutus, a word with you.
[*Aside to Brutus*] You know not what you do: do not consent
That Antony speak in his funeral:
Know you how much the people may be mov'd
By that which he will utter?
Brutus. By your pardon;
I will myself into the pulpit first,
And show the reason of our Cæsar's death:
What Antony shall speak, I will protest
He speaks by leave and by permission,
And that we are contented Cæsar shall
Have all true rites and lawful ceremonies.
It shall advantage more than do us wrong.
Cassius. I know not what may fall; I like it not.
Brutus. Mark Antony, here, take you Cæsar's body.
You shall not in your funeral speech blame us,
But speak all good you can devise of Cæsar,
And say you do't by our permission;
Else shall you not have any hand at all
About his funeral: and you shall speak
In the same pulpit whereto I am going,
After my speech is ended.
Antony. Be it so;
I do desire no more.

[Wright]? what is entitled to favorable regard [Craik]? See IV, ii, 12. — 229. **produce.** Lat. *pro*, forth, forward; *ducĕre*, to lead, bring. — 230. **pulpit.** Line 80. — 231. **order** = regular ceremony? A funeral oration was a customary part of the 'Order for the Burial of the Dead,' as the funeral service is still called in the Book of Common Prayer. — 236. **pardon** = leave? Lat. *per*, thoroughly; *donare*, to give. — 238. **reason.** As if the people, like himself, would be swayed by reason! — 242. **true** = genuine? Pope changed it to *due*? Well? — 243. **advantage.** So the word is used in 1 *Corinth.*, xv, 32. — 244. **fall.** Present usage? befall? fall out? — 245. **Cæsar's body.** They had at first intended to drag the body to the Tiber, and throw it in as that of a traitor! — 248. **per-**

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Brutus. Prepare the body then, and follow us.

[*Exeunt all but* ANTONY.

Antony. O, pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers!
Thou art the ruins of the noblest man
That ever lived in the tide of times.
Woe to the hand that shed this costly blood!
Over thy wounds now do I prophesy —
Which, like dumb mouths, do ope their ruby lips,
To beg the voice and utterance of my tongue —
A curse shall light upon the limbs of men;
Domestic fury and fierce civil strife
Shall cumber all the parts of Italy;
Blood and destruction shall be so in use
And dreadful objects so familiar
That mothers shall but smile when they behold
Their infants quarter'd with the hands of war;
All pity chok'd with custom of fell deeds:
And Cæsar's spirit, ranging for revenge,
With Ate by his side come hot from hell,
Shall in these confines with a monarch's voice
Cry "Havoc!" and let slip the dogs of war!

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mission. Syllables! — 256. **butchers.** Note the terrible energy of this word! — French *bouc*, Gaelic *boc*, buck, he-goat; *boucher*, properly one who kills bucks (he-goats). *Brachet.* — 258. **tide** = course [Johnson]? flow [Craik]? course and current [Wright]? **tide of time** = since the tide of time began to flow [Meiklejohn]? *Tide* and *time* were once identical. Root DA, to divide; Sansc. *dâ*, to allot; Gr. δαί-ομαι, daiomai, I allot, assign; A. S. *tid*, time, hour. *Skeat.* So *time* is a portion divided or cut off! — 259. **hand.** The folio has *hand.* Wisely changed? — 263. **limbs.** Hudson thinks this is synecdoche, a part for the whole. For *limbs* (folio *limbes*), White would substitute *sons* (sonnes); Hanmer, *kind*; Warburton, *line*; Johnson, *lives* (or *lymms*, i.e. bloodhounds); the Collier Ms. and Craik, *loins*; Walker, *times*; Staunton, *tombs*; Jervis and Dyce, *minds.* Value of these suggestions? Wright appropriately quotes, as to limbs, *Timon of A.*, IV, i, 21–25, where "cold sciatica" is invoked to cripple the limbs; and he remarks, "From bodily plagues Antony rises to the quarrels of families, and reaches a climax in fierce civil strife." Verify this! Beeching denies it. — "Lear's curses were certainly levelled at his daughters' limbs." *Wright.* — 267. **familiar.** Trisyl.? — 269. **with.** III, ii, 195; *Abbott*, 193. — 270. **choked** = being choked? — 272. **Ate**, goddess of harm and revenge, a fury of discord; fr. Gr. ἄάομαι, aaomai, to injure. Four times Shakes. mentions her. Craik asks, Where did Shakes. get acquainted with this divinity, whose name does not occur, I believe, in any Latin author? — Homer and the Greek tragic poets use it repeatedly. — 273. **confines.** Lat. *con*, together; *finis*, boundary. There was a Lat. *confinium*, border. — 273. **monarch's.** None but a monarch or general-in-chief had a right to cry 'Havoc!' — 274. **Havoc.** A. S.

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That this foul deed shall smell above the earth
With carrion men, groaning for burial!

Enter a Servant.

You serve Octavius Cæsar, do you not?
Servant. I do, Mark Antony.
Antony. Cæsar did write for him to come to Rome.
Servant. He did receive his letters, and is coming;
And bid me say to you by word of mouth—
O Cæsar!— [*Seeing the body.*
Antony. Thy heart is big, get thee apart and weep.
Passion, I see, is catching; for mine eyes,
Seeing those beads of sorrow stand in thine,
Began to water. Is thy master coming?
Servant. He lies to-night within seven leagues of Rome.
Antony. Post back with speed, and tell him what hath chanc'd:
Here is a mourning Rome, a dangerous Rome,
No Rome of safety for Octavius yet:
Hie hence, and tell him so. Yet, stay a while;
Thou shalt not back till I have borne this corse
Into the market-place: there shall I try,
In my oration, how the people take
The cruel issue of these bloody men;
According to the which, thou shalt discourse

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hafoc, a hawk. *Havoc* is supposed to have been originally a term in hawking. *Skeat.* To cry 'Havoc' was the signal that no quarter should be given. See our ed. of *Hamlet*, V, ii, 352. — **dogs of war** = fire, sword, and famine [Steele, *Tatler*, 137] ? So *Henry V*, *Prologue*, line 7; 1 *Henry VI*, IV, ii, 10, 11. — Craik questions whether "let slip the dogs of war" ought not to be considered as a part of the exclamation of Cæsar's spirit. Your opinion? — 276. **carrion men groaning.** The corpse, after decay sets in, calls metaphorically for burial. — 283. **Passion** = sorrow [Wright]? — 284. **catching** = contagious? Still so used? — 285. **beads.** 'Crystal beads' in *King John*, II, i, 171. — 287. **within seven leagues.** Not so. He was across the Adriatic, in the city of Apollonia, Illyricum, some hundreds of miles away. — 290. **Rome.** See on I, ii, 152. — 292. **borne this corse.** Several hours after the murder, three of Cæsar's attendants entered, placed the body on a litter, and carried it, with one arm dangling over the side of the litter, to the pontifical mansion in the forum. Calpurnia received the body, and, from her house overlooking the forum, saw the night encampment of Lepidus, who brought a legion from the Island of the Tiber and occupied the forum. Antony offered him the high-priesthood made vacant by the death of Cæsar. The conspirators went up to the height of the Capitoline hill, where Decimus Brutus had taken

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To young Octavius of the state of things.
Lend me your hand. [*Exeunt with* CÆSAR'S *body.*

SCENE II. *The Forum.*

Enter BRUTUS *and* CASSIUS *with the plebeians.*

Citizens. We will be satisfied; let us be satisfied.

Brutus. Then follow me, and give me audience, friends. — Cassius, go you into the other street,
And part the numbers. —
Those that will hear me speak, let 'em stay here;
Those that will follow Cassius, go with him;
And public reason shall be rendered
Of Cæsar's death.

First Citizen. I will hear Brutus speak.

Second Citizen. I will hear Cassius; and compare their reasons,
When severally we hear them rendered.

[*Exit* CASSIUS, *with some of the citizens.* BRUTUS *goes into the pulpit.*

Third Citizen. The noble Brutus is ascended. Silence!

Brutus. Be patient till the last. —

Romans, countrymen, and lovers! Hear me for my cause, and be silent, that you may hear. Believe me for mine

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possession of the Capitol with a body of gladiators. — 297. **young Octavius.** Born Sept. 23, B.C. 63. — Your comments on this remarkable scene?

SCENE II. Several days elapsed before the funeral. — 1. **be satisfied** = be appeased? have satisfaction rendered us? III, i, 48, 142. — 2. **audience** = an assembly of hearers? a hearing? — 4. **numbers.** Addison used this word in the sense of *a multitude.* 7. **rendered** = given [Rolfe]? given in return or compensation for the slaughter of Cæsar [Craik]? given in answer to the people's inquiries? — Lat. *re*, back; *dare*, to give. — III, i, 185. — Scan. *Abbott*, 474. — 9. **compare** = let us compare [Wright]? we will compare [Rolfe]? compare ye? *Abbott*, 399. — 10. **severally.** Exact meaning? — Lat. *se*, apart; *parare*, to arrange. Lat. *separare* became *sep'rare*, whence Fr. *sevrer*, to separate. *Worcester, Brachet.* — 11. **is ascended.** In Shakespeare's time the perfect tense of verbs of motion was formed with 'to be' and not with 'have.' *Wright.* — With verbs of motion, where stress is laid not on the action but on the consequent state, the auxiliary is often *be*, not *have. Beeching.* Verify! — 13, etc. Note the sententious style of the following speech. See I, ii, 158–171. — "He [Brutus] counterfeited that brief compendious speech of the Lacedæmonians." North's (1612) Plutarch, *Life of Brutus.* — Observe the antitheses; also the logical ground of hearing, listening, believing, and judging. Does the use of prose indicate argument rather than sentiment? — **lovers.**

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honor, and have respect to mine honor, that you may believe. Censure me in your wisdom, and awake your senses, that you may the better judge.

If there be any in this assembly, any dear friend of Cæsar's, to him I say, that Brutus' love to Cæsar was no less than his. If, then, that friend demand why Brutus rose against Cæsar, this is my answer: Not that I lov'd Cæsar less, but that I lov'd Rome more. Had you rather Cæsar were living and die all slaves, than that Cæsar were dead, to live all freemen?

As Cæsar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honor him: but, as he was ambitious, I slew him. There is tears for his love; joy for his fortune; honor for his valor; and death for his ambition!

Who is here so base that would be a bondman? If any, speak! for him have I offended. Who is here so rude that would not be a Roman? If any, speak! for him have I offended. Who is here so vile that will not love his country? If any, speak! for him have I offended. I pause for a reply. — 32

All. None, Brutus, none.

Brutus. Then none have I offended. I have done no more to Cæsar than you shall do to Brutus. The question

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II, iii, 7; *Mer. of Ven.*, III, iv, 7. — 14. **honor.** 'Still harping on' his *honor!* — 15. **have respect to** = pay attention to, consider, regard. IV, iii, 69. — Lat. *re*, back; *specĕre*, to see, to spy; *respectus*, a looking back or at, regard. — 16. **censure** = blame? judge? Shakes. is fond of using words in their etymological sense. Lat. *censēre*, to give an opinion or account, to tax, appraise. *Hamlet*, I, iii, 69, "Take each man's censure, but reserve *thy* judgment." So in Bacon's *Adv. of Learn.*, ii, Introduc., 15. — "*Censure* is probably used for the jingle it makes with *senses*." *Hudson.* Likely? — 21. **less . . . more.** Than what? — Less than the 'dear friend' loved Cæsar; more than the 'dear friend' loved Rome [Craik]? more than I loved Cæsar? — **had you rather.** I, ii, 91, 168. "*Had as lief, had better, had like, had as good*, and *had rather*, are sometimes criticised; but they are idioms which have been in use from early times, and are abundantly supported by the best authorities." *Prof. B. K. Tweed.* — Note the antitheses. They remind of Lincoln in his first inaugural address, "Can aliens make treaties easier than friends can make laws? Can treaties be more faithfully enforced between aliens than laws can among friends?" — 26. **There is tears.** "When the subject is as yet future, and, as it were, unsettled, the third person singular might be regarded as the normal inflection." *Abbott*, 335; *Tempest*, I, ii, 477; *Cymbel.*, III, i, 36; *Macbeth*, II, iii, 122. Tears are regarded as making one thing [Craik]? — 29. **rude** = destitute of delicacy of feeling, brutal [Wright, Schmidt]? unrefined, uncivilized? — Lat. *rudis*, rough, raw, rude, wild, untilled. — 35. **question** = statement of the reasons why

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of his death is enrolled in the Capitol; his glory not extenuated, wherein he was worthy, nor his offences enforced, for which he suffered death. 38

Enter ANTONY *and others, with* CÆSAR'S *body.*

Here comes his body, mourned by Mark Antony: who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth; as which of you shall not? With this I depart, — that, as I slew my best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death. 44

All. Live, Brutus! live, live!

First Citizen. Bring him with triumph home unto his house.

Second Citizen. Give him a statue with his ancestors.

Third Citizen. Let him be Cæsar.

Fourth Citizen. Cæsar's better parts
Shall be crown'd in Brutus.

First Citizen. We'll bring him to his house
With shouts and clamors. 50

Brutus. My countrymen —

Second Citizen. Peace, silence! Brutus speaks.

First Citizen. Peace, ho!

[Craik, Rolfe]? the 'how and why' [Meiklejohn]? reason [Hudson]? statement of the causes and circumstances [Beeching]? — 36. **enrolled**, etc., = made matter of solemn official record in the books of the Senate [Hudson]? formally recorded [Wright]? formally explained and registered [Meiklejohn]? — **Capitol.** Antony as consul summoned the Senate to meet in the temple of Tellus at daybreak, March 17. They then and there decreed that no investigation should be made of the subject of Cæsar's assassination, and that all his enactments and dispositions should remain valid, for the sake of peace. *Merivale.* Brutus was confirmed for governor of Macedonia; Cassius, for Syria; Trebonius, Asia (Minor?); Cimber, Bithynia; Decimus, Cisalpine Gaul, etc. — 36. **extenuated.** Lat. *ex*, out, out and out, i.e. thoroughly; *tenuis*, stretched out, thin; √TAN, Sansc. *tan*, to stretch; Lat. *extenuare*, to make very thin; diminish. — 37. **enforc'd** = exaggerated, magnified? — In *Coriol.*, II, iii, 213, 'enforce his pride' = lay stress upon, emphasize, his pride. — Same antithesis in *Ant. and Cleop.*, V, ii, 124, "We will extenuate rather than enforce." — 39. **Here comes his body.** The Senate decreed a magnificent funeral in the *Campus Martius.* — 41. **commonwealth.** Conciliatory? — 47. **statue**, etc. I, iii, 145. — 48. **parts** = talents? traits? — 49. **shall be crown'd.** So the folios. Pope (1723), anxious to reduce the shouts of the mob to exact rhythm, inserted *now* after 'shall.' Nearly every subsequent editor has followed the example. Rightly? — 50. **house.** Situated where? —

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Brutus. Good countrymen, let me depart alone,
And, for my sake, stay here with Antony:
Do grace to Cæsar's corpse, and grace his speech
Tending to Cæsar's glories; which Mark Antony,
By our permission, is allow'd to make.
I do entreat you, not a man depart,
Save I alone, till Antony have spoke. [*Exit.*

First Citizen. Stay, ho! and let us hear Mark Antony.

Third Citizen. Let him go up into the public chair;
We'll hear him. — Noble Antony, go up.

Antony. For Brutus' sake, I am beholding to you.
[*Goes into the pulpit.*

Fourth Citizen. What does he say of Brutus?

Third Citizen. He says, for Brutus' sake,
He finds himself beholding to us all.

Fourth Citizen. 'Twere best he speak no harm of Brutus here.

First Citizen. This Cæsar was a tyrant.

Third Citizen. Nay, that's certain:
We are blest that Rome is rid of him.

Second Citizen. Peace! let us hear what Antony can say.

Antony. You gentle Romans —

Citizens. Peace, ho! let us hear him.

Antony. Friends, Romans, countrymen, lend me your ears:
I come to bury Cæsar, not to praise him.

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55. **do grace to** = show respect to? honor? grace? adorn? III, i, 121. — So 'do reverence,' line 118. — 56. **glories.** Walker (1859) changed this folio reading to 'glory.' Needful? — 58. **not a man depart.** "This optative use of the subjunctive dispensing with 'let,' 'may,' etc., gives great vigor to the Shakespearian line." *Abbott*, 365. — 59. **save I** = I being saved, i.e. excepted. "'Save' seems to be used for 'saved,' and 'he' to be the nominative absolute in 'All the conspirators save only he,' in V, v, 69." *Abbott*, 118. *Twelfth N.*, III, i, 160. In Sonnet CIX, 14, we have 'save thou.' Shakes. seems often to disregard the inflections of the personal pronouns. *Abbott*, 206–216. — 61. **chair** = rostra [Schmidt]? III, i, 80. — 63. **beholding** = obliged? Frequent in Shakes. "'Beholding' is, I believe, always Bacon's word." *Craik.* So Thomas Fuller (1608–1661). *Abbott*, 372; *Mer. of Ven.*, I, iii, 95.

68. **Nay** = no: tyrant is no word for it? don't deny it? not only so, but? 'Nay' is used sometimes to mark the addition or substitution of a more explicit or emphatic phrase. *Webster.* — 72. **bury.** A. S. *byrgan, byrigan*, to hide in the ground; akin to *beorgan*, to protect. — Both burial and cremation were practised at Rome, the latter being the ordinary custom. Numa forbade the burning of his own body; Sylla commanded the cremation of his. The dead were burned upon a funeral pyre of wood, upon which oil, incense, and spices, and sometimes food and clothing, were placed. Finally, the embers were quenched with wine, and the ashes deposited in a cinerary urn. — Shakes. does not hesitate to impute English

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The evil that men do lives after them;
The good is oft interred with their bones.
So let it be with Cæsar. The noble Brutus
Hath told you Cæsar was ambitious:
If it were so, it was a grievous fault,
And grievously hath Cæsar answer'd it.
Here, under leave of Brutus and the rest, —
For Brutus is an honorable man;
So are they all, all honorable men, —
Come I to speak in Cæsar's funeral.
He was my friend, faithful and just to me:
But Brutus says he was ambitious;
And Brutus is an honorable man.
He hath brought many captives home to Rome,
Whose ransoms did the general coffers fill:
Did this in Cæsar seem ambitious?
When that the poor have cried, Cæsar hath wept:
Ambition should be made of sterner stuff.
Yet Brutus says he was ambitious;
And Brutus is an honorable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse: was this ambition?
Yet Brutus says he was ambitious;
And, sure, he is an honorable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause:
What cause withholds you, then, to mourn for him?
O judgment! thou art fled to brutish beasts,

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customs to the Romans. Saul and his three sons were cremated. 1 *Samuel*, xxxi, 12. See, as to King Asa, 2 *Chron.*, xvi, 14. — 73. **The evil,** etc. "Men's evil manners live in brass, their virtues We write in water." *Henry VIII*, IV, ii, 45, 46. — 76. **ambitious.** How many syllables? — Ambition being the gravamen of Brutus' complaint, Antony uses every effort to disprove it, and adroitly disparage the motives of the murderers. — 78. **answered it** = atoned for it, and so '*squared* the account'? See I, iii, 113; *Meas. for Meas.*, II, ii, 93. — 80. **honorable.** He has caught the word from Brutus? — 82. **in Cæsar's funeral.** III, i, 231, 234. — 89. **that.** III, i, 93; *Abbott*, 287. — 93. **Lupercal.** "Shakespeare speaks of the Lupercal as if it were a hill. It was in reality a cave or grotto, in which Romulus and Remus were found." *Wright.* Clearly Wright is mistaken. It was on the *day* or on the *feast?* The festival was called Lupercalia? See I, i, 67; ii, 223, 224. — 101. **to mourn.** Would present usage allow this after *withhold?* *Abbott*, 356. — 102. **brutish.** Verbal

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And men have lost their reason. Bear with me;
My heart is in the coffin there with Cæsar,
And I must pause till it come back to me.
First Citizen. Methinks there is much reason in his sayings.
Second Citizen. If thou consider rightly of the matter,
Cæsar has had great wrong.
Third Citizen. Has he, masters?
I fear there will be a worse come in his place.
Fourth Citizen. Mark'd ye his words? He would not take the crown;
Therefore 'tis certain he was not ambitious.
First Citizen. If it be found so, some will dear abide it.
Second Citizen. Poor soul! his eyes are red as fire with weeping.
Third Citizen. There's not a nobler man in Rome than Antony.
Fourth Citizen. Now mark him: he begins again to speak.
Antony. But yesterday the word of Cæsar might
Have stood against the world; now lies he there,
And none so poor to do him reverence.
O masters! if I were dispos'd to stir
Your hearts and minds to mutiny and rage,
I should do Brutus wrong, and Cassius wrong,
Who, you all know, are honorable men.
I will not do them wrong; I rather choose
To wrong the dead, to wrong myself and you,
Than I will wrong such honorable men.
But here's a parchment with the seal of Cæsar;

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play?—104. **coffin.** Anachronism? Note on line 72.—Gr. κόφινος, Lat. *kophinus*, a hamper, basket; O. Fr. *cofin*, a chest, case. The dead bodies that were not burned were usually coffined?—105. **pause.** Just as Brutus paused, line 32! Had he heard Brutus' speech?—108. **Has he, masters?** The metre seems to require another syllable, and many insert *not* before 'masters.' Justifiably?—Note the change of sentiment on the part of the citizens!—112. **abide.** III, ¶, 95.—118. **none so poor,** etc. = the meanest man is now too high to do reverence to Cæsar [Johnson]? There is none so poor as [Beeching]? There is none to do him reverence so poor as himself [Wright]? even the poorest man thinks himself too good—too superior—to show him any respect [Delius]. Choose!—119. **masters!** Why does he call them masters?—120. **mutiny and rage.** 'Rage and mutiny' in Plutarch.—*Abbott*, 281.—125. **than I will** = what?—Note the skill with which he groups the 'honorable' assassins on one side, and himself, Cæsar, and his listeners on the other side!—126. **parchment.** So called from *Pergamus* (now Bergamo),

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I found it in his closet, 'tis his will:
Let but the commons hear this testament, —
Which, pardon me, I do not mean to read, —
And they would go and kiss dead Cæsar's wounds
And dip their napkins in his sacred blood;
Yea, beg a hair of him for memory,
And, dying, mention it within their wills,
Bequeathing it as a rich legacy
Unto their issue.

Fourth Citizen. We'll hear the will: read it, Mark Antony.

All. The will, the will! we will hear Cæsar's will.

Antony. Have patience, gentle friends, I must not read it:
It is not meet you know how Cæsar lov'd you.
You are not wood, you are not stones, but men;
And, being men, hearing the will of Cæsar,
It will inflame you, it will make you mad:
'Tis good you know not that you are his heirs;
For, if you should, oh, what would come of it!

Fourth Citizen. Read the will! we'll hear it, Antony!
You shall read us the will! Cæsar's will!

Antony. Will you be patient? will you stay a while?
I have o'ershot myself to tell you of it:
I fear I wrong the honorable men
Whose daggers have stabb'd Cæsar. I do fear it.

Fourth Citizen. They were traitors! honorable men!

All. The will! the testament!

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where it was invented, about 190 B.C., by King Eumenes, the founder of the celebrated library there. The *t* is excrescent. *Skeat*, q.v. — 127. **I found it,** etc. During the night after the murder, Calpurnia, who seems to have acted with discretion and resolution, transferred from her mansion overlooking the forum to the house of the consul Antony treasures to the amount of 4000 talents, and the private papers of Cæsar including his will. — 128. **commons** = the plebeians? 2 *Henry IV*, II, iii, 51; *Coriolanus*, II, i, 255. — **testament.** Lat. *testis*, a witness, *testari*, to testify; *testamentum*, a thing which *testifies*. The suffix *-mentum* in Lat. denotes act, means, or result. Which here? — Note the coupling of an English and a Latin word in the phrase 'last will and testament': so 'assemble and meet together,' 'dissemble nor cloak,' 'aid and abet,' etc. — 129. **do not mean to read.** Cunning? — 131. **napkins.** Lat. *mappa*, Low Lat. *nappa*, a cloth; Fr. *nappe*, a table-cloth: *-kin* is a diminutive suffix. See our *Masterpieces*, pp. 109, 229. — In *Othello*, III, iii, 290 and 305, the same thing is called both 'napkin' and 'handkerchief.' So in Scotland to-day. — 139 to 144. The adroitness of these suggestions! — 142. **mad.** Provincial sense? colloquial? *Ira furor brevis est.* — 148. **o'ershot myself** = gone too far? said too much? — **Picture in your mind's eye? — to tell.** *Abbott*, 356. — 150. **daggers have**

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Second Citizen. They were villains, murderers! the will! read the will!

Antony. You will compel me, then, to read the will?
Then make a ring about the corpse of Cæsar,
And let me show you him that made the will.
Shall I descend, and will you give me leave?

Several Citizens. Come down.

Second Citizen. Descend.

Third Citizen. You shall have leave. [ANTONY *comes down.*

Fourth Citizen. A ring; stand round.

First Citizen. Stand from the hearse, stand from the body.

Second Citizen. Room for Antony! most noble Antony!

Antony. Nay, press not so upon me; stand far off.

Several Citizens. Stand back! room! bear back!

Antony. If you have tears, prepare to shed them now.
You all do know this mantle: I remember
The first time ever Cæsar put it on;
'Twas on a summer's evening, in his tent,
That day he overcame the Nervii.

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stabbed, etc. Vividness and ingenuity? — 165. **far off** = at a distance? farther away? — Why does he want a larger ring? — *Far* and *near* are sometimes used for 'farther' and 'nearer' in Shakes. "*Er* final seems to have been sometimes pronounced with a kind of 'burr,' which produced the effect of an additional syllable." *Abbott*, 478. So the *r* alone? See III, i, 172: *Mer. of Ven.*, III, ii, 297. — 158. **will you give me leave?** Why this humble deference? — 160. The stage direction is by Rowe (1709). — 163. **hearse.** Lat. *hirpex.* O. E. *herce*, a harrow. This word has gone through the following changes of sense: (1) a harrow; (2) a triangular frame for lights in a church service; (3) a frame for lights at a funeral; (4) a funeral pageant; (5) a frame on which a dead body was laid; (6) a carriage for a dead body. — 166. **bear back** = get further back, give way [Wright]? press back [Meiklejohn, Schmidt]? — 168. **this mantle.** "To conclude his oration he unfolded before the whole assembly the bloody garments of the dead, thrust through in many places with their swords, and called the malefactors cruel and cursed murtherers." North's *Plutarch.* — 169. Ellipsis? *Abbott*, 244. — 171. Is this line an independent sentence? — **That day he overcame the Nervii.** Summer, 57 B.C. They lived in French Flanders, and in Hainault, Belgium. The Belgians were the bravest of the Gauls, and the Nervii the bravest of the Belgians. The battle was fought on the banks of the Sambre, not far from Waterloo and Sedan. Cæsar's army was taken by surprise, and it was only saved by his personal bravery united with consummate skill. The enemy fought to the death and were annihilated. "Of six hundred senators, we have lost all but three; of sixty thousand fighting men, five hundred only remain," said the committee of elders and women in their petition to Cæsar for clemency. Antony, who did not join Cæsar in Gaul till three years later, is very artful in this indirect appeal to the pride which every Roman felt in the military glory of the nation. — The 'mantle' of course was the purpled-bordered toga, and Cæsar would have no use for it in the far north.

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Look, in this place ran Cassius' dagger through!
See what a rent the envious Casca made:
Through this the well-beloved Brutus stabb'd;
And as he pluck'd his cursed steel away,
Mark how the blood of Cæsar follow'd it,
As rushing out of doors, to be resolv'd
If Brutus so unkindly knock'd, or no;
For Brutus, as you know, was Cæsar's angel.
Judge, O you gods, how dearly Cæsar lov'd him!
This was the most unkindest cut of all;
For when the noble Cæsar saw him stab,
Ingratitude, more strong than traitors' arms,
Quite vanquish'd him: then burst his mighty heart;
And, in his mantle muffling up his face,
Even at the base of Pompey's statuë,
Which all the while ran blood, great Cæsar fell.
O, what a fall was there, my countrymen!
Then I, and you, and all of us fell down,
Whilst bloody treason flourish'd over us!
Oh, now you weep! and, I perceive, you feel

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172. How could Antony identify the places in the mantle? — 173. **envious.** II, i, 164, 178. — 177. **resolv'd.** III, i, 132. Note the lively personification! — 179. **Cæsar's angel** = inseparable from Cæsar as his guardian angel [Wright]? trusted as Cæsar would trust his guardian angel [Boswell]? Cæsar's best beloved, his darling [Craik]? Cæsar's counterpart, his good genius [Hudson]? — Cæsar's guardian angel ("that's the spirit that *keeps* thee," *Ant. and Cleop.*) and therefore especially in duty bound *to protect* Cæsar? — See II, i, 66; *Comedy of Errors*, V, i, 331–334; *Macbeth*, III, i, 55; *Ant. and Cleop.*, II, iii, 20–31; *Troil. and Cres.*, IV, iv, 50. — Are angel and genius the same? — 181. **most unkindest.** III, i, 122. — Suetonius tells us that only the second stab was mortal. — 186. **statuë.** Trisyl.? Cotgrave (Fr. and Eng. Dict., 1660) makes *statuë* three syllables? Usually changed by the editors to *statua*. This statue is said to have been dug up in 1553, to be eleven feet high, of Greek marble, and now shown in the Spado palace in Rome.[1] — 189. Note that again Antony groups all the assassins on one side, and all of *us* on the other! See note on line 125. — 190. **flourish'd** = triumphed [Wright, Deighton, Meiklejohn]? brandished a sword [Steevens, Schmidt]? sprang up and grew strong [Beeching]? — Is not the contrast between the fallen condition of "you and me and all of us" on the one hand and the flourishing

[1] "And thou, dread statue! yet existent in
The austerest form of naked majesty!
Thou, who beheldest, mid the assassins' din,
At thy bathed base the bloody Cæsar lie,
Folding his robe in dying dignity,
An offering to thy altar from the queen
Of gods and men, great Nemesis! Did he die,
And thou too perish, Pompey? Have ye been
Victors of countless kings, or puppets of a scene?"

— *Byron.*

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The dint of pity: these are gracious drops.
Kind souls, what! weep you when you but behold
Our Cæsar's vesture wounded? Look you here,
Here is himself, marr'd, as you see, with traitors.
First Citizen. O piteous spectacle!
Second Citizen. O noble Cæsar!
Third Citizen. O woful day!
Fourth Citizen. O traitors, villains!
First Citizen. O most bloody sight!
Second Citizen. We will be reveng'd.
Revenge! About! Seek! Burn! Fire! Kill! Slay!
Let not a traitor live!
Antony. Stay, countrymen.
First Citizen. Peace there! hear the noble Antony.
Second Citizen. We'll hear him, we'll follow him, we'll die with him!
Antony. Good friends, sweet friends, let me not stir you up
To such a sudden flood of mutiny.
They that have done this deed are honorable:
What private griefs they have, alas, I know not,
That made them do it: they are wise and honorable,
And will, no doubt, with reasons answer you.
I come not, friends, to steal away your hearts:
I am no orator, as Brutus is;
But, as you know me all, a plain blunt man,
That love my friend; and that they know full well
That gave me public leave to speak of him:
For I have neither writ, nor words, nor worth,
Action, nor utterance, nor the power of speech,
To stir men's blood: I only speak right on;

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of bloody treason on the other? — 192. **dint** = force? impression? influence? — A. S. *dynt*, a blow, force. — *Dent* usually is the word for the result. — **gracious**. Implying something divine? See our ed. of *Hamlet*, I, i, 164. — 196. **marr'd**. *Isaiah*, lii, 14. — **with traitors**. See 'with' in III, i, 269. *Abbott*, 193. — 201, 202. Dyce, Wright, Deighton, Meiklejohn and some others assign 'revenge' and the following ten or a dozen words to all the citizens. We follow the folio. — 211. **private**. In contrast with 'public,' line 7? — For 'griefs,' see I, iii, 117. — 213. **reasons**. As much as to say, No reasons have yet been given? — III, i, 222, 225. 238; ii, 7. — 217-224. This disclaimer! A master stroke! — 219. **writ**. So the folio, followed by Johnson and Malone, though the editors generally substitute 'wit.' The latter would mean understanding? ability? knowledge? power to know? imaginative faculty? common sense? — *Writ* =

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I tell you that which you yourselves do know;
Show you sweet Cæsar's wounds, poor, poor dumb mouths!
And bid them speak for me: but, were I Brutus,
And Brutus Antony, there were an Antony
Would ruffle up your spirits and put a tongue
In every wound of Cæsar, that should move
The stones of Rome to rise and mutiny.
All. We'll mutiny.
First Citizen. We'll burn the house of Brutus.
Third Citizen. Away, then! come, seek the conspirators.
Antony. Yet hear me, countrymen; yet hear me speak.
All. Peace, ho! Hear Antony! Most noble Antony!
Antony. Why, friends, you go to do you know not what.
Wherein hath Cæsar thus deserv'd your loves?
Alas, you know not! I must tell you, then:
You have forgot the will I told you of.
All. Most true. The will! Let's stay and hear the will.
Antony. Here is the will, and under Cæsar's seal.
To every Roman citizen he gives,
To every several man, seventy-five drachmas.
Second Citizen. Most noble Cæsar! We'll revenge his death.
Third Citizen. O royal Cæsar!
Antony. Hear me with patience.
All. Peace, ho!
Antony. Moreover, he hath left you all his walks,
His private arbors and new-planted orchards,
On this side Tiber. He hath left them you,
And to your heirs forever, common pleasures,
To walk abroad, and recreate yourselves.
Here was a Cæsar! when comes such another?
First Citizen. Never, never! Come, away, away!

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written matter? thoughts "set in a note-book, learn'd and conn'd by rote"? Act IV, sc. iii, 97. — 225. **Brutus Antony** = were Brutus Antony? were I Brutus combined with Antony, we two making one? — 226, 227. **tongue . . . wound.** *Coriol.*, II. iii, 5. — 228. **stones.** *Luke*, xix, 40. — 235. **loves.** See 'behaviors,' I. ii, 39; 'wisdoms,' *Hamlet*, I, ii, 15. — 241. **several.** See on 'severally,' III, ii, 10. — **drachmas.** The drachma was 18.6 cents. Seventy-five drachmas, about $14, practically as good at least as $100 in our time. *Hudson.* — 246. **walks.** See on I, ii, 151. — 247. **orchards.** See heading of Act II, sc. i. — 248. **this side.** Antony is in the Forum? Cæsar's gardens were across the Tiber. Shakes. follows North's translation of Plutarch; and North followed Amyot. See map of ancient Rome. — 250. Ellipsis? — I, ii, 106, 300. — As to *to*, see IV, iii, 10,

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We'll burn his body in the holy place,
And with the brands fire the traitors' houses.
Take up the body.
Second Citizen. Go fetch fire.
Third Citizen. Pluck down benches.
Fourth Citizen. Pluck down forms, windows, anything.
[*Exeunt* Citizens *with the body.*
Antony. Now let it work. Mischief, thou art afoot,
Take thou what course thou wilt!

Enter a Servant.

How now, fellow!
Servant. Sir, Octavius is already come to Rome.
Antony. Where is he?
Servant. He and Lepidus are at Cæsar's house.
Antony. And thither will I straight to visit him:
He comes upon a wish. Fortune is merry,
And in this mood will give us anything.
Servant. I heard him say, Brutus and Cassius
Are rid like madmen through the gates of Rome.
Antony. Belike they had some notice of the people,
How I had mov'd them. Bring me to Octavius. [*Exeunt.*

11.—253. **holy place.** At the time of his death, Cæsar was chief pontiff. In front of his official residence beside the Forum, the body was burned. —254. **fire.** Syllables? See III, i, 172.—258. **forms** = long seats, benches? —261. **already come to Rome.** Not true? Octavius had been several months in camp at Apollonia (see on III, i, 287) studying arts and arms among the legions there, and awaiting the arrival of his great-uncle, whom he was to accompany to Parthia. It was not till near the end of April that he arrived in Rome.—What right has Shakes. to deviate from historical accuracy?—265. **upon a wish** = as soon as I have wished it? in response to my wish?—I, ii, 100; *King John*, II, i, 50.—268. **are rid,** etc. They were in Rome from time to time as late as the middle of April. The day after the murder, Lepidus is said to have entertained Brutus at supper, and Antony Cassius. March 17 the Senate was convened by Antony as consul in the temple of Tellus near the Forum. Did the murderers dare leave the capitol? Were they present at the discussion in the Senate?—269. **Belike.** Fr. *by* and *like*. *Mid. N. Dream*, I, i, 130.—**of** = concerning? from?—Antony was sagacious enough to foresee civil war as the natural result of the assassination. Does he appear at his best in this third act?

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SCENE III. *A Street.*

Enter CINNA *the Poet.*

Cinna. I dreamt to-night that I did feast with Cæsar,
And things unluckily charge my fantasy.
I have no will to wander forth of doors,
Yet something leads me forth.

Enter Citizens.

First Citizen. What is your name?
Second Citizen. Whither are you going?
Third Citizen. Where do you dwell?
Fourth Citizen. Are you a married man, or a bachelor?
Second Citizen. Answer every man directly.
First Citizen. Ay, and briefly.
Fourth Citizen. Ay, and wisely.
Third Citizen. Ay, and truly, you were best.
Cinna. What is my name? Whither am I going? Where do I dwell? Am I a married man, or a bachelor? Then, to answer every man directly, and briefly, wisely and truly. Wisely, I say, I am a bachelor.
Second Citizen. That's as much as to say, they are fools that marry. You'll bear me a bang for that, I fear. Proceed; directly.
Cinna. Directly, I am going to Cæsar's funeral.
First Citizen. As a friend or an enemy?

SCENE III. **Cinna the Poet.** "One Cinna, a friend of Cæsar's, had a strange dream the preceding night. He dreamed, as they tell us, that Cæsar invited him to supper, and, upon his refusal to go, caught him by the hand and drew him after him in spite of all the resistance he could make." *Plutarch.* — 1. **to-night.** Which night? — See on II, ii, 1. — 2. **unluckily.** Warburton would read 'unlucky'; Collier, 'unlikely,' which Craik adopts. 'Best? — **charge** = accuse? burden? load? fill? — Lat. *carrus*, a car, wagon. Low Lat. *carricare*, to load; Fr. *charger*. — **fantasy.** II, i, 231. See our *Hamlet*, I, i, 23. — 3. **forth of.** *Mer. of Ven.*, II, v, 11, 16–18, 36; *Tempest*, V, i, 160. *Abbott*, 156. — 8. **bachelor.** Low Lat. *bacca* for *vacca*, a cow; *baccalarius*, a cowherd, cow-boy, farm 'hand,' young man! — 9. **directly.** I, i, 12. — 12. **you were best.** Once in such expressions, *you* was grammatically dative; but it came to be nominative. We find "I were best" in *Cymbel.*, III, vi, 19. 1 *Henry VI*, V, iii, 83; *Abbott*, 190, 230, 352; *Mer. of Ven.*, I, iii, 27. — 16. Does *wisely* modify *say?* — 18. **bear me** = what? — See *me* in I, ii, 256; *Abbott*, 230. — **Cinna.** Helvius Cinna. The conspirator, Cornelius Cinna, when he

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Cinna. As a friend.

Second Citizen. That matter is answered directly.

Fourth Citizen. For your dwelling, — briefly.

Cinna. Briefly, I dwell by the Capitol.

Third Citizen. Your name, sir, truly.

Cinna. Truly, my name is Cinna.

First Citizen. Tear him to pieces; he's a conspirator!

Cinna. I am Cinna the poet! I am Cinna the poet!

Fourth Citizen. Tear him for his bad verses, tear him for his bad verses!

Cinna. I am not Cinna the conspirator.

Fourth Citizen. It is no matter, his name's Cinna; pluck but his name out of his heart, and turn him going.

Third Citizen. Tear him, tear him! Come, brands, ho! firebrands! to Brutus', to Cassius'; burn all. Some to Decius' house, and some to Casca's; some to Ligarius'! Away! go! [*Exeunt.*

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addressed the people on the 16th of March, was mobbed. — 34. **turn him going.** *As You Like It*, III, i, 181. — 35. **brands, ho!** As consul, Antony interfered to check the progress of disorder, and he took pains to conciliate the Senate, whose countenance he needed. "He even sought an interview with Brutus and Cassius, and offered to guarantee their security. The Senate blindly granted him a body-guard."

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ACT IV.

SCENE I. *A House in Rome.*

Enter ANTONY, OCTAVIUS, *and* LEPIDUS.

Antony. These many, then, shall die; their names are prick'd.

Octavius. Your brother too must die; consent you, Lepidus?

Lepidus. I do consent —

Octavius. Prick him down, Antony.

Lepidus. Upon condition Publius shall not live,
Who is your sister's son, Mark Antony.

Antony. He shall not live; look, with a spot I damn him.
But, Lepidus, go you to Cæsar's house;
Fetch the will hither, and we shall determine
How to cut off some charge in legacies.

ACT IV, SCENE I. More than nineteen months have elapsed since the assassination. See the histories. — This scene is apparently located in Rome (lines 7–11); but the meeting is commonly said to have really taken place in November, 43 B.C., and to have lasted three days, on a little island near Bononia (Bologna), in the broad channel of the river Rhenus (Reno), a tributary of the Po. There was, however, a later conference in the city. "On the 27th of November the Triumvirate was proclaimed. The triumvirs, about to quit Rome to combat the murderers of Cæsar in the east, would leave no enemies in their rear. Sitting with a list of chief citizens before them, each picked out the names of victims he personally required. Each purchased the right to proscribe a kinsman of his colleagues by surrendering one of his own. The fatal memorial was headed with the names of a brother of Lepidus, an uncle of Antonius, and a cousin of Octavius." *Merivale.* "To complete the satisfaction of Lepidus and Antony, his comrades in the second triumvirate, Augustus did not scruple to add to the list of those who were to die the names of the nearest and dearest to him. Between these monsters of cruelty — between Marius and Sulla, who went before him, and Octavius and Antony who followed him — Cæsar has become famous for clemency." *Trollope.* — Note in this scene the contrast between Octavius and Antony. Compare, too, their motives with those of Brutus and Cassius. As to Lepidus, see *Ant. and Cleop.*, II, ii; vii; III, ii, 5, 6. — 1. **prick'd.** Line 16; III, i, 217. — 4, 5. **Publius . . . your sister's son.** No; Plutarch says it was Lucius Cæsar, and Antony was his sister's son. It has been suggested that we should read, "You are his sister's son." Allowable? — Was the blunder one of the grounds on which Antony despised Lepidus as stupid? — 8. **will.** III, ii, 239 *et seq.* — 9. **cut**

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Lepidus. What, shall I find you here?
Octavius. Or here, or at the Capitol. [*Exit* LEPIDUS.
Antony. This is a slight unmeritable man,
Meet to be sent on errands: is it fit,
The threefold world divided, he should stand
One of the three to share it?
Octavius. So you thought him;
And took his voice who should be prick'd to die,
In our black sentence and proscription.
Antony. Octavius, I have seen more days than you:
And though we lay these honors on this man,
To ease ourselves of divers sland'rous loads,
He shall but bear them as the ass bears gold,
To groan and sweat under the business,
Either led or driven, as we point the way;
And having brought our treasure where we will,
Then take we down his load, and turn him off,
Like to the empty ass, to shake his ears,
And graze in commons.
Octavius. You may do your will;
But he's a tried and valiant soldier.
Antony. So is my horse, Octavius; and for that
I do appoint him store of provender:
It is a creature that I teach to fight,
To wind, to stop, to run directly on,

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off, etc. Having received from Calpurnia Cæsar's papers, and won over Cæsar's secretary, Antony could pretend or forge authority for anything. — 12. **slight.** IV, iii, 37. — **unmeritable.** Active or passive meaning? — *Richard III*, III, vii, 155. — 14. **threefold world divided.** Antony took the two Gauls (not Narbonese, but Transalpine and Cisalpine); Lepidus, Spain, and what is now southeastern France; Octavius, Africa and the islands, Sicily, etc. Italy they retained in common. The Orient they left for future division. — 15. **So.** How? — 17. **proscription.** They first doomed seventeen, one being Cicero. Antony demanded him, and Octavius yielded. — 18. **more days.** Antony born 83 B.C.? Octavius 63? — 22. **business.** Trisyl.? — 23. **either.** "The *th* seems to have been almost silent." *Beeching.* — 25. **turn him off.** Octavius it was that turned him off at last. *Ant. and Cleop.*, III, v, 7; vi, 27. — 27. **commons** = pasture lands belonging to the public, or held in common? — 28. **soldier.** Trisyl.? — 30. **appoint** = what? — **store** = what? — Milton has 'store of ladies,' meaning 'abundance' of ladies? — Lat. *instaurare*, to construct, restore, renew; Low Lat. *instaurare*, to provide necessaries. *Skeat.* — **provender.** Lat. *præbere*, to afford, give; *præbenda*, in late Lat., a daily allowance of provisions. Was it Caligula 'that made his horse consul'? — 31. **It.** Used contemptuously [Wright]? — 32. **wind** = turn? — 'To turn and wind a fiery Pegasus.' 1 *Henry IV*, IV, i, 109. — **directly** = imme-

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His corporal motion govern'd by my spirit.
And, in some taste, is Lepidus but so;
He must be taught and train'd and bid go forth;
A barren-spirited fellow; one that feeds
On objects, arts, and imitations,
Which, out of use and stal'd by other men,
Begin his fashion: do not talk of him,
But as a property. And now, Octavius,
Listen great things. Brutus and Cassius
Are levying powers: we must straight make head:
Therefore let our alliance be combin'd,
Our best friends made, and our best means stretch'd out;
And let us presently go sit in council,
How covert matters may be best disclos'd,
And open perils surest answered.
Octavius. Let us do so: for we are at the stake,
And bay'd about with many enemies;
And some that smile have in their hearts, I fear,
Millions of mischiefs. [*Exeunt.*

---

diately? straightforward? — 34. **taste** = sense? degree? sample? *Hamlet*, II, ii, 418. — 37. The folio has a period after 'imitations.' Knight changed it to a comma, mentally supplying 'such' or 'those' before 'objects.' Thus Collier, Craik, White, Hudson, Singer, Rolfe, etc., get a good meaning. Theobald suggested 'abject orts,' in place of the folio reading, 'Objects, Arts'; and Dyce, Meiklejohn, Beeching, etc., adopt the suggestion. Wright, following Staunton, changes the period into a comma, and reads 'objects, orts, and imitations.' Choose! — 38. **stal'd** = made common [Wright]? made common and worthless [Schmidt]? — 39. **Begin.** Emphatic? — Are the newest fashion with him [Wright]? — Like Shallow, 2 *Henry IV*, III, ii, 289–292, 'ever in the rearward of the fashion'? — 40. **property** = mere appendage to help us in the parts we are acting [Wright]? tool? instrument? things owned? — *Mid. N. Dream*, I, ii, 108; *Merry Wives*, III, iv, 10. — 41. **listen.** V, v, 15; *Much Ado*, III, i, 12; *Macbeth*, II, ii, 28. *Abbott*, 199. — 42. **levying.** Lat. *levāre*: Fr. *lever*, to raise. — **powers** = forces, troops? IV, iii, 167, 304; V, iii, 52; *Lear*, IV, v, 1; *Macbeth*, V, ii, 1. — 44. The first folio reads, 'Our best friends made, our meanes stretcht'; the second reads as we have given it. — 45. **go sit.** So 'go see,' I, ii, 24. *Abbott*, 199. — 47. **surest answered** = most safely met, or contended with [Wright]? — 48. **at the stake.** Allusion to bear-baiting? *Macbeth*, V, vii, 1; *Lear*, III, vii, 53. — 49. **bay'd.** III, i, 205; IV, iii, 28. — **with.** III, i, 269; ii, 196.

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SCENE II. *Camp near Sardis. Before Brutus' Tent.*

Drum. Enter BRUTUS, LUCILIUS, *and the Army;* TITINIUS *and* PINDARUS *meet them.*

Brutus. Stand, ho!
Lucilius. Give the word, ho! and stand.
Brutus. What now, Lucilius! is Cassius near?
Lucilius. He is at hand; and Pindarus is come
To do you salutation from his master.
Brutus. He greets me well. Your master, Pindarus,
In his own change, or by ill officers,
Hath given me some worthy cause to wish
Things done, undone: but, if he be at hand,
I shall be satisfied.
Pindarus. I do not doubt
But that my noble master will appear
Such as he is, full of regard and honor.
Brutus. He is not doubted. — A word, Lucilius,
How he receiv'd you: let me be resolv'd.
Lucilius. With courtesy and with respect enough;
But not with such familiar instances,
Nor with such free and friendly conference,
As he hath us'd of old.
Brutus. Thou hast describ'd
A hot friend cooling. Ever note, Lucilius,
When love begins to sicken and decay,
It useth an enforced ceremony.

SCENE II. About a year has elapsed since the preceding scene! — Lucilius brings Pindarus with him from Cassius. — 5. **do you salutation.** So 'do grace,' III, ii, 55; 'do danger,' II, i, 17. *Richard III*, V, iii, 210; *Henry V*, IV, i, 26. — 6. **well** = kindly? properly? opportunely? — 7. **in his own change** = by his own change of disposition towards me [Wright]? because of some change in himself? — Warburton suggested, and Hudson, Beeching, and others substitute 'charge' (meaning command, or those under command) for 'change.' The latter seems a misprint for the former in *Coriol.*, V, iii, 152.

12. **regard** = love? what is entitled to favorable regard? sentiments of esteem? — III, i, 225. — 14. **resolv'd.** III, i, 132; ii, 177. — 16. **familiar instances** = marks or proofs of familiarity [Wright, Schmidt, Beeching, Meiklejohn]? tokens of familiar friendship? acts of friendly familiarity? — **instances** = assiduities [Craik]? — As definitions of 'instances' in Shakes., Schmidt gives the following: cause, motive, argument, proof; sign, symptom, token; example, precedent; pattern, sample, specimen;

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There are no tricks in plain and simple faith;
But hollow men, like horses hot at hand,
Make gallant show and promise of their mettle;
But when they should endure the bloody spur,
They fall their crests, and, like deceitful jades,
Sink in the trial. Comes his army on?

Lucilius. They mean this night in Sardis to be quarter'd;
The greater part, the horse in general,
Are come with Cassius.

Brutus. Hark! he is arriv'd. [*Low march within.*

March gently on to meet him.

Enter CASSIUS *and his Powers.*

Cassius. Stand, ho!

Brutus. Stand, ho! Speak the word along.

First Soldier. Stand!

Second Soldier. Stand!

Third Soldier. Stand!

Cassius. Most noble brother, you have done me wrong.

Brutus. Judge me, you gods! wrong I mine enemies?
And, if not so, how should I wrong a brother?

Cassius. Brutus, this sober form of yours hides wrongs;
And when you do them —

Brutus. Cassius, be content;
Speak your griefs softly: I do know you well.
Before the eyes of both our armies here,
Which should perceive nothing but love from us,
Let us not wrangle. Bid them move away;

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sentence, saw, proverb. — 23. **hollow** = insincere? false? *Tempest*, III, i, 70. — **at hand** = in hand [Wright, Beeching, etc.]? when held by the hand, or led, or rather, perhaps, when acted upon only by the rein [Craik]? when held back or restrained [Hudson]? curbed or held in [Meiklejohn]? — "The contrast is between the bridle and the spur"? — See 'at hand' in *King John*, V, ii, 75. — 26. **fall** = let fall? fall in reference to? — *Tempest*, II, i, 292; *Troil. and Cres.*, I, iii, 379; *Richard II*, III, iv, 104. Often transitive (15 times?) in Shakes. — **crests** = raised heads and necks [Schmidt]? the upper curve of the neck? — **jades**, 'term of contempt for worthless or wicked [sic] or maltreated horses.' *Schmidt.* — 37. **most noble brother.** Is this such a greeting as Brutus had expected? See 17–20, above. — 39. **a brother.** II, i, 70. — 41. **content.** Lat. *con*, together, completely; *tenēre*, to hold; *contentus*, held completely or within limits. — *content* = calm? self restrained? — 42. **softly** = not loudly? — **I do know**

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Then in my tent, Cassius, enlarge your griefs,
And I will give you audience.
Cassius. Pindarus,
Bid our commanders lead their charges off
A little from this ground.
Brutus. Lucius, do you the like; and let no man
Come to our tent till we have done our conference.
Lucilius and Titinius, guard our door. [*Exeunt.*

SCENE III. *In Brutus' Tent.*

Enter BRUTUS *and* CASSIUS.

Cassius. That you have wrong'd me doth appear in this:
You have condemn'd and noted Lucius Pella
For taking bribes here of the Sardians;
Wherein my letters praying on his side,
Because I knew the man, was slighted off.
Brutus. You wrong'd yourself to write in such a case.
Cassius. In such a time as this it is not meet
That every nice offence should bear his comment.
Brutus. Let me tell you, Cassius, you yourself

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you well. Why does Brutus say this? — 46. **enlarge** = set forth at large or in full? exaggerate? — 47. **audience.** Lat. sense? — 48. **charges** = troops under command? 1 *Henry IV*, IV, ii, 22. — 49. **from** = away from? I, iii, 35; *Macbeth*, III, i, 131. — 50 and 52. Here, in the original folio, in line 50, *Lucilius* is the first word, and in 52 the first words are *Let Lucius*. But, as Craik first pointed out, it would be absurd so to couple the boy Lucius with the high officer Titinius. Craik therefore transposed the words, and we adopt the reading. Line 50 scans better with *Lucius?* The propriety of the transposition is evident from IV, iii, 125, where *Lucilius* is evidently guarding the door.

SCENE III. The scene changes from the outside to the inside of Brutus' tent. The stage direction in the folio, no scenes being marked, is simply *Exeunt. Manet Brutus and Cassius.* — Of a quarrel (the day before?) Plutarch says, "Mutual complaints and suspicions arose between Brutus and Cassius. To settle these more properly they retired into an apartment by themselves. Expostulations, debates, and accusations followed, and these were so violent that they burst into tears." Langhorne's *Plutarch*.

1. **wrong'd.** Lines 37–40 of the preceding scene. — 2. **condemn'd and noted.** So in *Plutarch*. Lat. *nota*, a sign, mark; *notus*, known. To note = to mark, stigmatize, brand with disgrace. See *notorious*. — 3. **Sardians.** Sardis, capital and residence of the Lydian kings, was very ancient, famous, and rich. Among its ruins is a theatre nearly 400 feet in diameter. See *Revelations*, iii, 1–6. — 4. **Wherein.** In what? — 5. The 1st folio has *letters;* the 2d, *letter*. *Winter's Tale*, IV, iv, 197, has "puts him off, slights him." — 6. **to write** = in writing? — 8. **nice** = fine? elegant? slight? minute. Shakes. has *nice* 7 times in the sense of petty.

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Are much condemn'd to have an itching palm,
To sell and mart your offices for gold
To undeservers.
Cassius. I? an itching palm?
You know that you are Brutus that speaks this,
Or, by the gods! this speech were else your last.
Brutus. The name of Cassius honors this corruption,
And chastisement doth therefore hide his head.
Cassius. Chastisement?
Brutus. Remember March, the Ides of March remember!
Did not great Julius bleed for justice' sake?
What villain touch'd his body, that did stab,
And not for justice? What! shall one of us,
That struck the foremost man of all this world
But for supporting robbers — shall we now
Contaminate our fingers with base bribes,
And sell the mighty space of our large honors
For so much trash as may be grasped thus?
I had rather be a dog, and bay the moon,
Than such a Roman.
Cassius. Brutus, bait not me!

Macbeth, IV, iii, 174, our edition. — **his** = its. — 10. **condemned**, though not 'noted'? Line 2. — **to have** = for having? — **itching**. For what? Itching to sell? or condemned to sell? To sell = for selling? — *Rom. and Jul.*, III, v, 163. — 11. **mart**. *Cymbel.*, I, vi, 150; *Winter's Tale*, IV, iv, 341. — 13. **speaks**. Correct? — 15. **honors**. Brutus still! — 19. **justice' sake**. *Abbott*, 217. 'Conscience' sake,' *Coriol.*, II, iii, 30. So in the Bible? — The possessive 's was often omitted in Shakes. — 21. **justice**. Did they stab for this? — 22. **foremost man**. "The sole creative genius produced by Rome, and the last produced by the ancient world." *Mommsen*. "The common consent of reading men will probably acknowledge that there is in history no name so great as that of Julius Cæsar." — *Anthony Trollope*, in *Ancient Classics for English Readers*, 1870. — "Cæsar, the all-accomplished statesman, the splendid orator, the man of elegant habits and polished taste, the patron of the fine arts in a degree transcending all example of his own or the previous age, and as a man of general literature so much beyond his contemporaries, except Cicero, that he looked down even upon the brilliant Sylla, as an illiterate person — to class such a man with the race of furious destroyers exulting in the desolations they spread, is to err not by an individual trait, but by the whole genus." *De Quincey*. — **foremost**, but for supporting? or **struck**, but for supporting? — "Brutus answered that he should remember the Ides of March, at which time they slew Julius Cæsar, who neither pilled nor polled the country, but only was the *favorer and suborner* of all them that rob and spoil by his countenance and authority." North's *Plutarch*. Is the emphatic word *robbers?* or *supporting?* — Is Brutus telling the truth? — 25. **honors** again! — 26. **trash** (Scandinavian) = bits of sticks crashed off; i.e., twigs broken off with a snap or a crash; worthless sticks; refuse. — 27. **bay**. IV, i, 49. — 28. **bait**. Icel. *beita*, to cause to bite; *bita*, to bite. To bait

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I'll not endure it: you forget yourself,
To hedge me in. I am a soldier, I,
Older in practice, abler than yourself
To make conditions.

Brutus. Go to; you are not, Cassius.

Cassius. I am.

Brutus. I say you are not.

Cassius. Urge me no more, I shall forget myself;
Have mind upon your health, tempt me no farther.

Brutus. Away, slight man!

Cassius. Is't possible?

Brutus. Hear me, for I will speak.
Must I give way and room to your rash choler?
Shall I be frighted when a madman stares?

Cassius. O ye gods, ye gods! must I endure all this?

Brutus. All this? Ay, more: fret till your proud heart break!
Go show your slaves how choleric you are,
And make your bondmen tremble! Must I budge?
Must I observe you? must I stand and crouch
Under your testy humor? By the gods!

---

a bear is to make the dogs bite him. The picture in the mind's eye is of a bear 'hedged in' by dogs? Cassius will not be 'cabined, cribbed, confined' by the scruples or the criticisms of Brutus — scruples and criticisms that seem to beset him like 'saucy doubts and fears'? *Macbeth*, III, iv, 24, 25; V, vii, 1, 2. See line 96. — But all the editors change *baite* of the folios into *bay*; and Beeching quotes in explanation from Tuberville (1530–1600 ?), "When the hounds have earthed a vermin, or brought a deer, boar, or such like, to turn head against them, then we say, 'They bay.'" *Art of Venerie*. Even with this explanation of bay, we prefer the original reading. *Bay* suggests *bait*. It is nothing for Brutus, cur-like, to bark at Cassius up by the moon, as it were; but Cassius will not endure being snapped at on all sides! — 30. **hedge me in** = bait me? Wright says, put me under restraint. *Mer. of Ven.*, II, i, 18. — 32. **conditions** = military conditions [Beeching]? terms on which offices should be conferred [Craik]? See line 11. — **Go to.** See our ed. of *Mer. of Ven.*, I, iii, 105. — **you are not.** Abler? — Vanity on the part of Brutus? — 36. **health** = safety [Rolfe]? welfare, prosperity [Schmidt]? well-being [Wright]? — 37. **slight.** IV, i, 12; I, ii, 190, 197. — 38. **Is't possible?** *Abbott*, 514. — 39. **choler** = anger [Wright]? — Burton's *Anatomy of Melancholy* makes the four humors, blood, phlegm, yellow bile or choler, black bile or melancholy, correspond respectively to the four elements, air, water, fire, earth, and give rise to the four temperaments, sanguine, phlegmatic, nervous, bilious. See *Century Dictionary*. The bile the seat and cause of irascibility? — 43. **choleric.** "Men reputed him (Cassius) commonly to be very skilful in wars, but otherwise marvellous choleric and cruel." North's *Plutarch*. — Lines 43–45 were quoted with great effect by Charles Sumner in one of his anti-slavery speeches in the U.S. Senate. — 44. **budge.** French *bouger*, to stir; Lat *bullire* (?), to boil. — 45. **observe.** So, "Observe the rules." — 2 *Henry IV*, IV, iv, 30; *St. Mark*, vi, 20. — 46. **testy**

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You shall digest the venom of your spleen,
Though it do split you; for, from this day forth,
I'll use you for my mirth, yea, for my laughter,
When you are waspish.
Cassius. Is it come to this?
Brutus. You say you are a better soldier:
Let it appear so; make your vaunting true,
And it shall please me well. For mine own part,
I shall be glad to learn of noble men.
Cassius. You wrong me every way; you wrong me, Brutus;
I said, an elder soldier, not a better:
Did I say "better"?
Brutus. If you did, I care not.
Cassius. When Cæsar liv'd, he durst not thus have mov'd me.
Brutus. Peace, peace! you durst not so have tempted him.
Cassius. I durst not?
Brutus. No.
Cassius. What! durst not tempt him?
Brutus. For your life you durst not.
Cassius. Do not presume too much upon my love;
I may do that I shall be sorry for.
Brutus. You have done that you should be sorry for.
There is no terror, Cassius, in your threats,
For I am arm'd so strong in honesty
That they pass by me as the idle wind,
Which I respect not. I did send to you
For certain sums of gold, which you denied me:
For I can raise no money by vile means.

= heady; headstrong; fretful, peevish? French *tête*, head; Lat. *testa*, skull. — 47. **digest . . . spleen.** Homer's χόλον κατα πέψαι, cholon katapepsai, to digest bile? — *Spleen* apparently = fit of laughter in *Troil. and Cres.*, I, iii, 178; fit of passion in 1 *Henry IV*, V, ii, 19. See *Mid. N. Dream*, I, i, 147. — "Philautos went into the fields to walk there, either to digest his choler or chew upon his melancholy." Lyly's *Euphues*. — 48. **split.** Effect of poison? *Troil. and Cres.*, I, iii, 178. — The bile is yellowish, greenish, bitter, nauseous, viscid; secreted by the liver; gall is bitter, alkaline, viscid, in the gall bladder beneath the liver, a mixture of the two secretions. — 49. **laughter.** I, ii, 68. — 51. **soldier.** Trisyl.? How in IV, i, 28? — 54. **learn of** = learn about? learn from? — **noble.** Collier changes this to *abler*, which Beeching adopts. "Brutus says 'noble,' because it is what he wishes Cassius to be." *Wright.* — 65. **have done.** Which of these two words is emphatic? — 67. **honesty**, Lat. *honestas*, honor? — 69. **I did send**, etc. Now Brutus turns complain-

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By heaven! I would rather coin my heart,
And drop my blood for drachmas, than to wring
From the hard hands of peasants their vile trash
By any indirection. I did send
To you for gold to pay my legions,
Which you denied me. Was that done like Cassius?
Should I have answer'd Caius Cassius so?
When Marcus Brutus grows so covetous,
To lock such rascal counters from his friends,
Be ready, gods, with all your thunderbolts;
Dash him to pieces!

Cassius. I denied you not.

Brutus. You did.

Cassius. I did not: he was but a fool that brought
My answer back. — Brutus hath riv'd my heart:
A friend should bear his friend's infirmities,
But Brutus makes mine greater than they are.

Brutus. I do not, till you practice them on me.

Cassius. You love me not.

Brutus. I do not like your faults.

Cassius. A friendly eye could never see such faults.

Brutus. A flatterer's would not, though they do appear
As huge as high Olympus.

Cassius. Come, Antony, and young Octavius, come,
Revenge yourselves alone on Cassius!
For Cassius is aweary of the world;
Hated by one he loves; brav'd by his brother;
Check'd like a bondman; all his faults observ'd,
Set in a note-book, learn'd, and conn'd by rote —

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ant. — Note that though Brutus will not raise money by vile means, yet, when it is raised, he wants his share! Was it fair to twit Cassius? Why did not Cassius retort? — 73. III, ii, 241. — 75. **indirection** = crookedness? *Hamlet*, II, i, 66. — 80. **rascal**. Literally 'scrapings,' fr. Fr. *rascler*, to scrape. *Skeat.* — **counters** = round worthless pieces used in keeping count? *Winter's Tale*, IV, iii, 38; *Cymbel.*, V. iv, 174. — 81. Omit pause after *thunderbolts*?

85. **his friend's.** The folio has *his*, which Rolfe changes to *a*. Rightly? — 87. **do not.** What? — 90. **Olympus.** In the N. E. of Thessaly, a vast group of lofty mountain ridges and peaks, called by Homer 'many-ridged Olympus,' fabled to be the seat of the gods, and often used for heaven. — 93. **Revenge** = avenge? Difference! — **alone.** Proper position of this word now? — 94. **aweary.** *Macbeth*, V, v, 49; *Mer. of Ven.*, I, ii, 1; *Abbott*, 24. The prefix *a* has 13 values in English. *Skeat.* — 96. **check'd.** See 'hedge,' line 30. — 97. **conn'd.** A.S. *cunnian*, to test; *cunnan*, to know; to try to know. — **rote.** Lat. *rupta*, broken. *Rote* is *route*, a beaten path. Akin to *rut* and *routine*. By rote = along a beaten path,

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To cast into my teeth! Oh, I could weep
My spirit from mine eyes! — There is my dagger,
And here my naked breast; within, a heart
Dearer than Pluto's mine, richer than gold:
If that thou beest a Roman, take it forth!
I, that denied thee gold, will give my heart!
Strike, as thou didst at Cæsar; for, I know,
When thou didst hate him worst, thou lov'dst him better
Than ever thou lov'dst Cassius!

Brutus. Sheathe your dagger.
Be angry when you will, it shall have scope;
Do what you will, dishonor shall be humor.
O Cassius! you are yoked with a lamb,
That carries anger as the flint bears fire;
Who, much enforced, shows a hasty spark,
And straight is cold again.

Cassius. Hath Cassius liv'd
To be but mirth and laughter to his Brutus,
When grief, and blood ill-temper'd, vexeth him?

Brutus. When I spoke that, I was ill-temper'd too.

Cassius. Do you confess so much? Give me your hand.

Brutus. And my heart too.

Cassius. O Brutus!

Brutus. What's the matter?

Cassius. Have you not love enough to bear with me,
When that rash humor which my mother gave me
Makes me forgetful?

Brutus. Yes, Cassius; and, from henceforth,
When you are over-earnest with your Brutus,
He'll think your mother chides, and leave you so.

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or by constant repetition. *Skeat.* — 98. **cast**, etc. Biblical? *Matt.* xxvii, 44. — 101. **Pluto's**. So the folio. The editors generally change to *Plutus'*. But Pluto was the giver of wealth, and of the metals within the earth. "Let none admire that riches grow in hell," says Milton. — *Troil. and Cres.*, III, iii, 197; *Tim. of Ath.*, I, i, 287. — 102. **that**. Superfluous? *Abbott*, 287. — **beest**. See II, iii, 6. So Milton, *Par. Lost*; *Abbott*, 298. — **Roman**. Supposed to be the soul of *honor?* — 107. **scope**. Gr. σκοπός, scopus, a mark to shoot at. A space surveyed, space for action. *Skeat.* Free play, free range? — *Lear*, I, iv, 314. — 109. **dishonor** = dishonorable conduct? disgrace? — **humor** = effect of whim or caprice? — Metonymy? — 109. **lamb**. Pope substituted 'man'! — Who or what is the 'lamb'? — 110. **flint**, etc. See I, ii, 172, 173. Belief as to the fire of the spark when the flint struck the steel? — 111. **who**. Shakespeare's use of *who* and *which* is very free. — *Abbott*, 264. — 113. **mirth and laughter**. These words in line 49 stung Cassius to the quick. — I, ii, 68. — 114. **ill-temper'd**. See on line 39; also V, v, 73, 74. — 117. **O Brutus!** He is

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Poet. [*Within*] Let me go in and see the generals;
There is some grudge between 'em; 'tis not meet
They be alone.
Lucilius. [*Within*] You shall not come to them.
Poet. [*Within*] Nothing but death shall stay me.

Enter a Poet.

Cassius. How now! What's the matter?
Poet. For shame, you generals! What do you mean?
Love, and be friends, as two such men should be;
For I have seen more years, I'm sure, than ye.
Cassius. Ha, ha! how vilely does this cynic rhyme!
Brutus. Get you hence, sirrah! saucy fellow, hence!
Cassius. Bear with him, Brutus; 'tis his fashion.
Brutus. I'll know his humor, when he knows his time.
What should the wars do with these jigging fools?
Companion, hence!
Cassius. Away, away! be gone! [*Exit* Poet.
Brutus. Lucilius and Titinius, bid the commanders
Prepare to lodge their companies to-night.
Cassius. And come yourselves, and bring Messala with you
Immediately to us. [*Exeunt* LUCILIUS *and* TITINIUS.
Brutus. Lucius, a bowl of wine.
Cassius. I did not think you could have been so angry.

---

overcome by his emotion? Brutus is or pretends to be cooler? — 123. **Poet.** A senator and a poet. Plutarch calls him Phaonius (or Favonius), and says he "valued himself less on his dignity as a senator than on a kind of cynical freedom in saying everything he pleased; nor was this unentertaining to those who could bear with his impertinence." Plutarch makes him quote from Homer's *Iliad*.[1] Cassius laughs at him. But Brutus is impatient. — 131. **cynic.** Gr. κυνικός, cunicus, Lat. *cynicus*, dog-like. The sect of Cynic philosophers was founded by Antisthenes, a disciple of Socrates, at whose death Antisthenes was present. The name is often said to be derived from their 'dog-like neglect of all forms and usages of society'; but others derive it from his teaching at Cynosarges, a gymnasium for foreigners, a little to the east of Athens. — 132. **Saucy.** I, 1, 19. — 133. **fashion.** Scan! — 134. **humor.** See on 39, 119. — Force of *know?* — 135. **jigging.** Old French *gige*, *gigue*, a stringed instrument like a fiddle. A *jig* was a lively tune or dance. *Skeat.* Also a ballad, or a comic entertainment. — 136. **Companion** = fellow? — Lat. *com*, together; *panis*, bread. 'Companions' were those who took meals together. "*Familiarity breeds contempt!*" — 141. **so angry.** This

[1] Ἀλλὰ πίθεσθ', ἄμφω δὲ νεωτέρω ἐστὸν ἐμεῖο.
But be persuaded; you are both younger than I.

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Brutus. O Cassius! I am sick of many griefs.
Cassius. Of your philosophy you make no use,
If you give place to accidental evils.
Brutus. No man bears sorrow better. Portia is dead.
Cassius. Ha! Portia?
Brutus. She is dead.
Cassius. How scap'd I killing when I cross'd you so?
O insupportable and touching loss! —
Upon what sickness?
Brutus. Impatient of my absence,
And grief that young Octavius with Mark Antony
Have made themselves so strong: — for with her death
That tidings came; — with this she fell distract,
And, her attendants absent, swallow'd fire.
Cassius. And died so?
Brutus. Even so.
Cassius. O ye immortal gods!

Enter Boy *with wine and tapers.*

Brutus. Speak no more of her. — Give me a bowl of wine. —
In this I bury all unkindness, Cassius. [*Drinks.*
Cassius. My heart is thirsty for that noble pledge.
Fill, Lucius, till the wine o'erswell the cup;
I cannot drink too much of Brutus' love.
Brutus. Come in, Titinius!

---

proves that Brutus had shown great anger? — 142. **of** = of having? because of? — 144. **place** = way? room? — 145. **Portia is dead.** "Shakespeare seized upon this incident to bring out Brutus' power of self-control." *Wright.* — 148. **scap'd.** Shakes. uses *scape* oftener than *escape.* — 150. **Upon** = by, because of? Bacon repeatedly uses upon for 'in consequence of.' So *Coriol.*, II, i, 244; *Much Ado*, IV, i, 225; *Abbott*, 191. — **impatient . . . grief.** Strong emotion cares little for correct syntax! — Make the words consistent. So *have* in line 152. This mixture of constructions, this carelessness of concord, are real merits in that they bring out more forcibly the deep feeling? — 153. **tidings.** Like 'news,' singular or plural? See V, iii, 54; *As You Like It*, V, iv, 591; *Richard II*, II, i, 172. — **distract.** A strong word! As if the mind were drawn asunder. — Note that Shakes. avoids *-ed* after the *t* sound. — 154. **swallow'd fire.** "Took hot burning coals and cast them into her mouth, and kept her mouth so close that she choked herself." *Plutarch.* — **absent.** *Abbott*, 380. — 155. **Enter Boy,** etc. So the folio.

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Enter TITINIUS *and* MESSALA.

Welcome, good Messala!
Now sit we close about this taper here,
And call in question our necessities.
Cassius. Portia, art thou gone?
Brutus. No more, I pray you. —
Messala, I have here received letters,
That young Octavius and Mark Antony
Come down upon us with a mighty power,
Bending their expedition toward Philippi.
Messala. Myself have letters of the selfsame tenor.
Brutus. With what addition?
Messala. That by proscription and bills of outlawry,
Octavius, Antony, and Lepidus,
Have put to death an hundred senators.
Brutus. Therein our letters do not well agree:
Mine speak of seventy senators that died
By their proscriptions, Cicero being one.
Cassius. Cicero one?
Messala. Cicero is dead,
And by that order of proscription. —
Had you your letters from your wife, my lord?
Brutus. No, Messala.
Messala. Nor nothing in your letters writ of her?
Brutus. Nothing, Messala.
Messala. That, methinks, is strange.
Brutus. Why ask you? hear you aught of her in yours?

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162. **sit we.** First pers. plur. impera.? — 163. **call in question** = consider? investigate? discuss? *Hamlet*, IV, v, 197. — 167. **power** = force? army? — 168. **expedition** = march? — **bending.** See I, ii, 119. — **Philippi.** Founded by Philip of Macedon about 358 B.C. on a steep height of Mt. Pangæus; the first place in Europe to hear the Gospel. Paul preached here about A.D. 53, and to the church at Philippi he wrote his eloquent epistle about ten years later. What of Paul and Silas there? — 171. **proscription.** This triumvirate was proclaimed, says Merivale, Nov. 27, B.C. 43. The next night the names of 130 senators and knights were put on the black list. Soon afterwards 150 more were placarded. Offers of money for the killing were made, and freedom was promised to slaves who should bring in the heads. But there were 17 previously doomed, Cicero among them. — 178. **Cicero is dead.** Dec. 7, 43 B.C. Antony especially hated him for his terrible philippics. Plutarch says that Octavius for two days contended to save him, but on the third he gave him up. By Antony's command, Cicero's hands were cut off, and with the head were fastened up over the rostra in the forum. — 181. **Nor nothing.** For the frequent double negative, see I, ii,

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Messala. No, my lord.
Brutus. Now, as you are a Roman, tell me true.
Messala. Then, like a Roman, bear the truth I tell:
For certain she is dead, and by strange manner.
Brutus. Why, farewell, Portia! We must die, Messala:
With meditating that she must die once,
I have the patience to endure it now.
Messala. Even so great men great losses should endure.
Cassius. I have as much of this in art as you,
But yet my nature could not bear it so.
Brutus. Well, to our work alive. What do you think
Of marching to Philippi presently?
Cassius. I do not think it good.
Brutus. Your reason?
Cassius. This it is:
'Tis better that the enemy seek us:
So shall he waste his means, weary his soldiers,
Doing himself offense; whilst we, lying still,
Are full of rest, defense, and nimbleness.
Brutus. Good reasons must, of force, give place to better.
The people 'twixt Philippi and this ground
Do stand but in a forc'd affection;
For they have grudg'd us contribution:
The enemy, marching along by them,
By them shall make a fuller number up,
Come on refresh'd, new-added, and encourag'd;
From which advantage shall we cut him off,
If at Philippi we do face him there,
These people at our back.
Cassius. Hear me, good brother.

232; III, i, 92, 155. — **writ.** Shakes. uses also 'written' and 'wrote' as participles. — 188. **For certain** = because certainly? for a certainty? — 188. **why** = well. Expresses acquiescence? — 189. **With.** *Abbott*, 193. — **once** = at some time. *Merry Wives*, III, iv, 103. — Why does Brutus appear so calm? effect on Messala? — 192. **I have as much of this in art** = I have as much of this in *theory* [Malone and Hudson]? — **In art** = by acquired knowledge or learning [Craik]? — Cassius says he was [*sic*] a Stoic by profession like Brutus, but his art had not become a second nature [Wright]? — I could put on an appearance of coolness, but not bear up so well [Beeching]? — 194. **alive** = of us alive? that has to do with the living? — 195. **Philippi.** How foresee Philippi? — **presently** = immediately? — 199. **offense.** Fr. *offendre*, to hurt. — 201. **of force** = what? — 201. **reasons.** Brutus prides himself on his reasoning? III, i, 238. — 207. **new-added.** Hudson changes to *new-aided;* Craik to *new-hearted.* We follow the folio. — 209, 210. **face** in antithesis with **back**?

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Brutus. Under your pardon. — You must note beside,
That we have tried the utmost of our friends,
Our legions are brim-full, our cause is ripe:
The enemy increaseth every day;
We, at the height, are ready to decline.
There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows and in miseries.
On such a full sea are we now afloat;
And we must take the current when it serves,
Or lose our ventures.
Cassius. Then, with your will, go on;
We'll along ourselves, and meet them at Philippi.
Brutus. The deep of night is crept upon our talk,
And nature must obey necessity;
Which we will niggard with a little rest.
There is no more to say?
Cassius. No more. Good night!
Early to-morrow will we rise, and hence.
Brutus. Lucius! [*Enter* LUCIUS.] My gown. —
Farewell, good Messala.
Good night, Titinius. — Noble, noble Cassius,
Good night, and good repose!
Cassius. O my dear brother!
This was an ill beginning of the night:
Never come such division 'tween our souls!
Let it not, Brutus.
Brutus. Everything is well.
Cassius. Good night, my lord.
Brutus. Good night, good brother.
Titinius, Messala. Good night, Lord Brutus.
Brutus. Farewell, every one.
[*Exeunt all but* BRUTUS.

— 211. III, i, 236. — 216, 217. **There is a tide**, etc. Few lines are oftener quoted than these. — 218. **omitted.** What? — 222. **ventures.** In *Mer. of Ven.* 'ventures' repeatedly means cargoes risked in ships. — **go on.** Again Cassius yields. II, i, 156, 157, 184; III, i, 234, 244; V, i, 47. — 223. **ourselves** = I and my army? — 226. **niggard** = be stingy to, stint, put off with short allowance. Icel., *hnöggr*, stingy. The form of the root is KNU (Teutonic HNU), preserved in Gr. κνύειν, knuein, to scratch! A *niggard* originally is 'one who scrapes.' *Skeat.* — *Sonnet* i, 12. *Abbott*, 290. — 227. **There is no more to say.** This proverbial expression is frequent in Chaucer. — 229. **gown**, II, ii, 1.

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Reënter LUCIUS *with the gown.*

Give me the gown. — Where is thy instrument?
Lucius. Here in the tent.
Brutus. What! thou speak'st drowsily?
Poor knave! I blame thee not; thou art o'er-watch'd.
Call Claudio and some other of my men:
I'll have them sleep on cushions in my tent.
Lucius. Varrus and Claudio!

Enter VARRUS *and* CLAUDIO.

Var. Calls my lord?
Brutus. I pray you, sirs, lie in my tent and sleep;
It may be I shall raise you by and by
On business to my brother Cassius.
Var. So please you, we will stand and watch your pleasure.
Brutus. I will not have it so. Lie down, good sirs!
It may be I shall otherwise bethink me. —
Look, Lucius, here's the book I sought for so!
I put it in the pocket of my gown.
Lucius. I was sure your lordship did not give it me.
Brutus. Bear with me, good boy, I am much forgetful.
Canst thou hold up thy heavy eyes a while,
And touch thy instrument a strain or two?
Lucius. Ay, my lord, an't please you.
Brutus. It does, my boy:
I trouble thee too much, but thou art willing.
Lucius. It is my duty, sir.
Brutus. I should not urge thy duty past thy might;
I know young bloods look for a time of rest.
Lucius. I have slept, my lord, already.

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238. **drowsily.** He is a good sleeper! II, i, 4. — 239. **knave** = boy? rogue? Used like 'wretch' in friendly familiarity? — **o'er-watch'd** = exhausted by keeping awake? *Lear*, II, ii, 177; *Mid. N. Dream*, V, i, 373; *Par. Lost*, II, 289. — 240. **other.** Plural, — 245. **raise** = rouse? — 250. **book.** Plutarch tells us Brutus spent the day before the battle of Pharsalia writing an epitome of *Polybius*. — "Brutus was an earnest student through all his active life, and is said to have been employed in his tent on the night before the battle of Pharsalia in making an abridgment of Pausanias." *Encyclopedia Britannica*. — 253. **much.** Used now with adjectives? participles? — 256. **an't** = if it? See note in our ed. *Mer. of Ven.*, II, ii, 51. — 260. **bloods.** I, ii, 147; *Much Ado*, III, iii, 141.

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Brutus. It was well done; and thou shalt sleep again;
I will not hold thee long: if I do live,
I will be good to thee. — [*Music, and a song.*
This a sleepy tune. O murd'rous slumber!
Lay'st thou thy leaden mace upon my boy,
That plays thee music? — Gentle knave, good night!
I will not do thee so much wrong to wake thee.
If thou dost nod, thou break'st thy instrument;
I'll take it from thee; and, good boy, good night! —
Let me see, let me see; is not the leaf turn'd down
Where I left reading? Here it is, I think.

Enter the Ghost of CÆSAR.

How ill this taper burns! Ha! who comes here?
I think it is the weakness of mine eyes
That shapes this monstrous apparition.
It comes upon me. — Art thou anything?
Art thou some god, some angel, or some devil,
That mak'st my blood cold and my hair to stare?
Speak to me what thou art!
Ghost. Thy evil spirit, Brutus.
Brutus. Why com'st thou?
Ghost. To tell thee thou shalt see me at Philippi.
Brutus. Well; then I shall see thee again?
Ghost. Ay, at Philippi.
Brutus. Why, I will see thee at Philippi, then.
[*Exit Ghost.*
Now I have taken heart, thou vanishest.

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265. **murderous.** Sleep produces death's likeness. — 266. **leaden mace.** *Leaden* by analogy of dull and heavy? — Lat. *mateola*, a beetle, mallet; O. Fr. *mace*, a kind of club; ensign of authority; sceptre. Spenser (in *Faerie Queen*, I, iv, 44) has "Morpheus had with leaden mace arrested all." — *Com. of Er.*, IV, iii, 28; *Henry V*, IV, i, 278. — 268. Ellipsis? *Abbott*, 281. So in line 80. — 272. **reading.** "Whilst he was in war . . . if he had any leisure left him, he would read some book till the third watch of the night." — **Enter the Ghost of Cæsar.** Plutarch does not so term the spectre, but merely calls it 'a wonderful, strange, and monstrous shape of a body coming towards him'; 'a horrible vision of a man of wonderful greatness and dreadful look.' — 273. **ill this taper burns.** Supposed effect of the ghost's presence? Plutarch states the fact that the light 'waxed very dim.' — *Richard III*, V, iii, 181. — 278. **blood cold,** etc. Basis of this belief? — **stare** = to stand on end? — Root STA, to stand, be firm; *stare*, to be stiff. *Skeat. Tempest*, I, ii, 213. — 285. **Now . . . thou vanishest.** Does this prove that the ghost is subjective?

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Ill spirit, I would hold more talk with thee. —
Boy, Lucius! Varrus! Claudio! Sirs, awake!
Claudio!

Lucius. The strings, my lord, are false.

Brutus. He thinks he still is at his instrument. —
Lucius, awake!

Lucius. My lord?

Brutus. Didst thou dream, Lucius, that thou so criedst out?

Lucius. My lord, I do not know that I did cry.

Brutus. Yes, that thou didst: didst thou see anything?

Lucius. Nothing, my lord.

Brutus. Sleep again, Lucius. Sirrah, Claudio!
Fellow thou, awake!

Var. My lord!

Claud. My lord!

Brutus. Why did you so cry out, sirs, in your sleep?

Var., Claud. Did we, my lord?

Brutus. Ay: saw you anything?

Var. No, my lord, I saw nothing.

Claud. Nor I, my lord.

Brutus. Go and commend me to my brother Cassius;
Bid him set on his powers betimes before,
And we will follow.

Both. It shall be done, my lord. [*Exeunt.*

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292. Ellipsis of *so?* — 303. **commend** = give my compliments to? — 304. **set on his powers.** I, ii, 11; IV, i, 42. — Comment on the naturalness of this scene; its fidelity to history; its revelation or portrayal of character; its advancement of the plot. Does the legend of the ghost show that Brutus was stung by remorse? that he was haunted by the presentiment of retribution?

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ACT V.

SCENE I. *The Plains of Philippi.*

Enter OCTAVIUS, ANTONY, *and their* Army.

Octavius. Now, Antony, our hopes are answered:
You said the enemy would not come down,
But keep the hills and upper regions.
It proves not so: their battles are at hand;
They mean to warn us at Philippi here,
Answering before we do demand of them.
Antony. Tut! I am in their bosoms, and I know
Wherefore they do it: they could be content
To visit other places; and come down
With fearful bravery, thinking by this face
To fasten in our thoughts that they have courage;
But 'tis not so.

Enter a Messenger.

Messenger. Prepare you, generals:
The enemy comes on in gallant show;
Their bloody sign of battle is hung out,
And something to be done immediately.

ACT V, SCENE I. 1. **answered** = realized? responded to? confronted? — 4. **battles** = armies? battalions? forces? — Old Fr. *bataille*, from Low Lat. *batalia*, a fight. — *Henry V*, IV, chor. 9. Bacon's 58th *Essay*. — 5. **warn** = summon? challenge? — 7. **tut!** Impatience mingled with contempt; like *tush*. The tip of the tongue, as it were, thrusts the idea away? See our ed. of *Hamlet*, I, i, 30. — 8. **could** = would. **content** = glad? — *Coriol.*, I, i, 32. — 10. **fearful** = causing terror [Malone, Wright]? feeling fear [Craik, Rolfe, Beeching]? *Venus and Ad.*, 677; 3 *Henry VI*, II, v, 130; *Judges*, vii, 3; *Matthew*, viii, 26. — **bravery** = show of courage [Malone]? bravado? fearful bravery = terrible display [Wright]? — **face** = bold front [Wright]? — 14. **bloody** = prophetic of slaughter? red? — "The signal of battle was an arming scarlet coat." *Plutarch.* — *Coriol.*, II. i, 84; *Henry V*, I, ii, 101. — "For bravery and rich furniture,

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Antony. Octavius, lead your battle softly on,
Upon the left hand of the even field.
Octavius. Upon the right hand I; keep thou the left.
Antony. Why do you cross me in this exigent?
Octavius. I do not cross you; but I will do so. [*March.*

Drum. *Enter* BRUTUS, CASSIUS, *and their* Army.

Brutus. They stand, and would have parley.
Cassius. Stand fast, Titinius: we must out and talk. —
Octavius. Mark Antony, shall we give sign of battle?
Antony. No, Cæsar, we will answer on their charge.
Make forth; the generals would have some words.
Octavius. Stir not until the signal. —
Brutus. Words before blows: is it so, countrymen?
Octavius. Not that we love words better, as you do.
Brutus. Good words are better than bad strokes, Octavius.
Antony. In your bad strokes, Brutus, you give good words:
Witness the hole you made in Cæsar's heart,
Crying "Long live! Hail, Cæsar!"
Cassius. Antony,
The posture of your blows are yet unknown:
But for your words, they rob the Hybla bees,
And leave them honeyless.
Antony. Not stingless too.
Brutus. O, yes, and soundless too;
For you have stol'n their buzzing, Antony,
And very wisely threat before you sting.

Brutus' army far excelled Cassius'." *Plutarch.* — 16. **softly.** Slowly. See "Soft, no haste!" *Mer. of Ven.*, IV, i, 312; *Genesis*, xxxiii, 14. — 17. **even** = level. — 18. **thou.** Is there a slight assumption of superiority in this word here? — The right wing was the post of honor and responsibility? — 19. **exigent** = exigency? emergency? *Ant. and Cleop.*, IV, xiv, 63. — In 1 *Henry VI*, II, v, 9, it means *end.* — Lat. *exigĕre*, to exact. — 20. **will do so.** How? When? — Octavius and Cassius in the battle commanded the left wings? — **parley.** See note on *parle* in our ed. of *Hamlet*, I, i, 62. — 24. **answer** = meet them in combat? — **charge** = assault? onset? — *Troil. and Cres.*, I, iii, 171; *Henry V*, II, iv, 5. — 25. **make** = step? go? march? — **generals.** Who? — 28. **love words better.** A fling at Brutus' oratory? — 33. **posture . . . are.** Can 'posture' be a collective noun? — Is the verb 'attracted' to the plural by *blows*? — *Abbott*, 412. See "number . . . were" in *Acts*, i, 15; 2 *Chronicles*, xxvi, 12. — 34. **Hybla.** There were three Hyblas in Sicily, one on the south side of Ætna. — A recollection of Virgil's *thymo mihi dulcior Hyblæ*, *Ecl.*, vii, 37, sweeter to me than thyme of Hybla? — 1 *Henry IV*, I, ii, 47. — Is there here a

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Antony. Villains! you did not so, when your vile daggers
Hack'd one another in the sides of Cæsar!
You show'd your teeth like apes, and fawn'd like hounds,
And bow'd like bondmen, kissing Cæsar's feet;
Whilst damned Casca, like a cur, behind
Struck Cæsar on the neck! O you flatterers!

Cassius. Flatterers! — Now, Brutus, thank yourself!
This tongue had not offended so to-day,
If Cassius might have rul'd.

Octavius. Come, come, the cause! If arguing make us sweat,
The proof of it will turn to redder drops.
Look!
I draw a sword against conspirators;
When think you that the sword goes up again?
Never, till Cæsar's three and thirty wounds
Be well aveng'd; or till another Cæsar
Have added slaughter to the sword of traitors!

Brutus. Cæsar, thou canst not die by traitors' hands,
Unless thou bring'st them with thee.

Octavius. So I hope:
I was not born to die on Brutus' sword.

Brutus. O, if thou wert the noblest of thy strain,
Young man, thou couldst not die more honorable!

Cassius. A peevish schoolboy, worthless of such honor,
Join'd with a masker and a reveller!

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recollection of Homer's ἐπεα πτεροεντα, winged words? — 40. **hacked**, etc. "So many swords and daggers lighting upon one body, one of them hurt another." *Plutarch.* — 41. **fawned**, etc. So Plutarch. See III, i, 36, 43, etc. — 44. For the metre, see *Abbott*, 482. — 45. **thank yourself.** Why? — 47. **rul'd.** When? — II, i, 156; III, i, 233-236; IV, iii, 195, 196, 210. — 48. **cause.** Important business? — **arguing.** Does this word suggest 'proof'? — 49. **proof.** In what sense is actual fighting 'proof'? See *Macbeth*, V, vii, 11; *Lear*, V, iii, 140. — **drops.** Suggested by 'sweat'? — 51. **up.** Position of scabbard? — *John*, xviii, 11. — 52. **thirty.** Theobald changed this to *twenty*. Would Octavius exaggerate? — **another Cæsar.** Octavius had immediately after the death of Julius assumed the name Caius Julius Cæsar Octavianus. — 54. **added.** How? See next line. — *King John*, II, i, 343.

58. **strain**[1] = race? stock? lineage? — *Henry V*, II, iv, 51; *Much Ado*, II, i, 394; *Pericles*, IV, iii, 24; *Faerie Queene*, IV, viii, 33. — 59. **honorable** Adj. or adv.? *Abbott*, 1. — Brutus again reminds us of his own ruling passion? — 60. **peevish.** "Probably of onomatopoetic origin, from the noise made by fretful children. *Skeat.* — Constantly used by Shakes. in the sense of 'childish, foolish, wayward.' *Wright.* — 61. **reveller**, etc.

[1] Bountee cometh all of God, not of the strain
Of which we been ygendered and ybore. — *Chaucer.*

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Antony. Old Cassius still!
Octavius. Come, Antony, away!
Defiance, traitors, hurl we in your teeth!
If you dare fight to-day, come to the field;
If not, when you have stomachs.
[*Exeunt* OCTAVIUS, ANTONY, *and their* Army.
Cassius. Why, now, blow wind, swell billow, and swim bark!
The storm is up, and all is on the hazard.
Brutus. Ho, Lucilius! hark, a word with you!
Lucilius. [LUCILIUS *and* MESSALA *stand forth*] My lord!
[BRUTUS *and* LUCILIUS *converse apart.*
Cassius. Messala!
Messala. What says my general?
Cassius. Messala,
This is my birthday; as this very day
Was Cassius born. Give me thy hand, Messala:
Be thou my witness that against my will,
As Pompey was, am I compell'd to set
Upon one battle all our liberties.
You know that I held Epicurus strong
And his opinion: now I change my mind,
And partly credit things that do presage.
Coming from Sardis, on our former ensign
Two mighty eagles fell, and there they perch'd,
Gorging and feeding from our soldiers' hands;
Who to Philippi here consorted us:
This morning are they fled away and gone;
And in their steads do ravens, crows and kites,

II, iii, 116. — 62. **Old Cassius still!** Spoken with admiration? — 65. **stomachs.** Gr. στομαχος, opening, gullet, stomach, appetite. Here appetite for fighting? courage? *Henry V*, IV, iii, 35; III, vii, 166. — 68. **My lord!** Surprise? — 70. **as.** Redundant? Beeching says not; but that it means 'this day, but not this year.' — 73. **Pompey.** See Plutarch's account in *Life of Pompey.* — 75. **held . . . strong** = believed . . . to be strong (because of the soundness of his views)? held to . . . strongly [Wright, etc.]? Epicurus (of Samos, B.C. 340–270) argued that "if there were gods, they must be happy, and necessarily unconcerned with human affairs, so that portents and omens would be impossible." — 77. **presage** = foreshow the future [Wright]? — *Rom. and Jul.*, V, i, 2. — In all this passage Shakes. closely follows Plutarch. — 78. **former** = foremost? — **ensign** = banner? standard? — 81. **who.** See I, iii, 21. — **consorted** = accompanied? Lat. *con*, with; *sors*, *sortis*, lot, condition, state. A *consort* is one who shares with others. — Shakes. has it with or without *with*. — *Com. of Er.*, I, ii, 28; *Rom. and Jul.*, III, i, 48. — 83. **steads.** On the

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Fly o'er our heads and downward look on us,
As we were sickly prey. Their shadows seem
A canopy most fatal, under which
Our army lies, ready to give up the ghost.
Messala. Believe not so.
Cassius. I but believe it partly;
For I am fresh of spirit and resolv'd
To meet all perils very constantly.—
Brutus. Even so, Lucilius.
Cassius. Now, most noble Brutus,
The gods to-day stand friendly, that we may,
Lovers in peace, lead on our days to age!
But since the affairs of men rests still incertain,
Let's reason with the worst that may befall.
If we do lose this battle, then is this
The very last time we shall speak together:
What are you then determined to do?
Brutus. Even by the rule of that philosophy
By which I did blame Cato for the death
Which he did give himself—I know not how—

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use of plural for singular, see on 'loves' in our ed. of *Hamlet*, I, i, 173.—*Tim. of Ath.*, IV, i, 6; *Richard II*, IV, i, 314.—85. Ellipsis?—III, i, 99; *Abbott*, 107.—86. **canopy.** Gr. κωνωπεών, conopeon, an Egyptian bed with mosquito curtains; fr. κωνωψ, conops, a gnat, mosquito. *Skeat.*—90. See III, i, 23, 60, 72, 73.—93. **lovers.** II, iii, 7; III, ii, 13; *Mer. of Ven.*, III. iv, 7.—94. **rests.** So the folio. Perhaps an old North of Eng. plural? perhaps affairs is regarded as singular? perhaps *s* is a misprint?—**incertain.** See on 'uncapable,' *Mer. of Ven.*, our ed., IV, i, 5; *Abbott*, 442. North's *Plutarch*, which Shakes. certainly drew from, has *uncertain*, and in the same senteuce, "What art thou then determined to do?"—95. **reason with** = talk over, discuss?—See *Mer. of Ven.*, I, ii, 19; II, viii, 27, our ed.—100. **Cato.** Uticensis. B.C. 95–46. Great-grandson of Cato the Censor. He was a Stoic, an orator, an aristocrat, a man of the most rigid morality, a vehement opponent of Cæsar. See Addison's *Cato.*—101. **I know not how.** The folio puts a comma before *I*, and a colon after *how*. The meaning may be, "I know not how Cato could consistently do it," or better, "I know not how I shall abide by the rules of that philosophy, but yet I find it cowardly and vile to commit suicide," and later he adds, "Do not suppose, however, that I shall go bound as a prisoner to Rome!" His head is not very clear. Most editors, however, put a period before *I*, and a comma after *how?* But could Brutus say he knew not how he found it cowardly to prevent (i.e. anticipate) the time of life (i.e. the state or circumstances that might arise in his life)? Suppose the emphasis falls on *I*, and we interpret thus: I know not how it was with Cato; but *I* do find it cowardly, for fear of what may happen, to anticipate in such a way the future; and accordingly, I fortify my soul with patience to await the events foreordained by the gods that rule us.—The apparent inconsistency between these lines and lines 109–111, in which he is generally supposed to look forward to suicide, may be obviated by interpreting the

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But I do find it cowardly and vile,
For fear of what might fall, so to prevent
The time of life, arming myself with patience,
To stay the providence of some high powers
That govern us below.
Cassius. Then, if we lose this battle,
You are contented to be led in triumph
Thorough the streets of Rome?
Brutus. No, Cassius, no: think not, thou noble Roman,
That ever Brutus will go bound to Rome;
He bears too great a mind. But this same day
Must end that work the Ides of March begun;
And whether we shall meet again, I know not.
Therefore our everlasting farewell take:
For ever, and for ever, farewell, Cassius!
If we do meet again, why, we shall smile;
If not, why then this parting was well made.
Cassius. For ever, and for ever, farewell, Brutus!
If we do meet again, we'll smile indeed;
If not, 'tis true this parting was well made.
Brutus. Why, then, lead on. Oh, that a man might know
The end of this day's business ere it come!
But it sufficeth that the day will end,
And then the end is known. — Come, ho! away! [*Exeunt.*

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latter to contemplate death in battle. Plutarch says, "Brutus, knowing that he should die, did put himself to all hazard in battle, but yet fighting could not be slain." — It is noticeable that the original phraseology in Plutarch makes the words, *I know not how*[1] apply to trusting a rule of the Stoic philosophy. It reads, "Being yet a young man, and not over greatly experienced in the world, I trust (i.e. trusted), I know not how, a certain rule of Philosophy," etc. Shakes. transfers the phrase and applies it differently? — 105. **stay** = await? abide by? — 1 *Henry IV*, I, iii, 258. — 108. **thorough**. III, i, 137; *Mer. of Ven.*, II, vii, 42; IV, i, 164. — 110. Craik thinks there is no inconsistency here, even if suicide be intended. He says "Cato slew himself that he might not witness and outlive the fall of Utica. This was merely 'for fear of what might fall,' to anticipate the end of life. It did not follow that it would be wrong, in the opinion of Brutus, to commit suicide in order to escape any certain and otherwise inevitable calamity or degradation." — 112. Plutarch makes Brutus say, "On the ides of March I devoted my life to my country." — Progress in this scene? Characters revealed?

[1] Plutarch's words are οὐκ οἶδ' ὅπως ἐν φιλοσοφίᾳ λόγον ἀφῆκα μέγαν. Amyot translated it thus: ie feis, ne sçay comment, un discours de philosophie; North, I trust (I know not how), etc.

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SCENE II. *The Same. The Field of Battle.*

Alarum. Enter BRUTUS *and* MESSALA.

Brutus. Ride, ride, Messala, ride, and give these bills
Unto the legions on the other side! [*Loud alarum.*
Let them set on at once; for I perceive
But cold demeanor in Octavius' wing,
And sudden push gives them the overthrow.
Ride, ride, Messala! Let them all come down. [*Exeunt.*

SCENE III. *Another Part of the Field.*

Alarums. Enter CASSIUS *and* TITINIUS.

Cassius. O, look, Titinius, look! the villains fly!
Myself have to mine own turn'd enemy:
This ensign here of mine was turning back;
I slew the coward, and did take it from him.
Titinius. O Cassius! Brutus gave the word too early;
Who, having some advantage on Octavius,
Took it too eagerly: his soldiers fell to spoil,
Whilst we by Antony are all inclos'd.

Enter PINDARUS.

Pindarus. Fly further off, my lord, fly further off!
Mark Antony is in your tents, my lord:
Fly, therefore, noble Cassius, fly far off!

SCENE II. **The field of battle.** Brutus and Cassius were encamped on two eminences, about 12 miles east of Philippi. — The sea is in the rear of Brutus and Cassius? — 1. **bills** = written orders? — 2. **other side.** Cassius yielded to Brutus the command of the right wing, according to Plutarch. Beeching insists that Brutus held the left. — 3. **set on** = attack? advance? — 6. **come down.** From the hills? — Value of this scene?

SCENE III. 1. **villains.** Explain the change of meaning by which the once innocent *vilain* (Low Lat. *villanus*, from Lat. *villa*, a farmhouse, or small village) successively became, as in *Cotgrave* (Fr. and Eng. Dict., 1660), churle, boore, clown, knave, rascal, varlet, filthie fellow! — **ensign.** Lat. *insigne*, a standard; *signum*, a mark, token. It perhaps here includes both standard and standard-bearer. — 7. **took it** = followed up the advantage? — **fell to spoil.** "As Prince Rupert's troopers at Naseby, where Cromwell was the Antony of the day." *Wright.* — 11. **far** = farther? to a great distance? Generally supposed to have the force of a

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Cassius. This hill is far enough. Look, look, Titinius!
Are those my tents where I perceive the fire?
Titinius. They are, my lord.
Cassius. Titinius, if thou lov'st me,
Mount thou my horse, and hide thy spurs in him,
Till he have brought thee up to yonder troops
And here again; that I may rest assur'd
Whether yond troops are friend or enemy.
Titinius. I will be here again even with a thought. [*Exit.*
Cassius. Go, Pindarus, get higher on that hill;
My sight was ever thick; regard Titinius,
And tell me what thou not'st about the field.
[PINDARUS *ascends.*
This day I breathed first: time is come round,
And where I did begin, there shall I end;
My life is run his compass. Sirrah, what news?
Pindarus. [*Above*] O my lord!
Cassius. What news?
Pindarus. [*Above*] Titinius is inclosed round about
With horsemen, that make to him on the spur;
Yet he spurs on. Now they are almost on him.
Now, Titinius! Now some light. O, he lights too!
He's ta'en! [*Shout.*] And, hark! they shout for joy.
Cassius. Come down, behold no more.
O, coward that I am, to live so long,
To see my best friend ta'en before my face!
[PINDARUS *descends.*
Come hither, sirrah:
In Parthia did I take thee prisoner;
And then I swore thee, saving of thy life,
That whatsoever I did bid thee do,
Thou shouldst attempt it. Come now, keep thine oath;

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comparative here. See III, ii, 165; *Winter's Tale*, IV, iv, 442. — 16. **yonder troops.** Messala and his escort? Plutarch calls them 'a great troop of horsemen whom Brutus sent to aid him.' — 18. **yond.** See note on I, ii, 190. — 19. **with a thought** = quick as thought? *Tempest*, IV, i, 164. — 20. **higher.** Already on high ground. — 21. **thick.** 2 *Henry IV*, III, ii, 336. — **regard.** Fr. *regarder*, to look, eye, see, view, observe.

25. **compass.** Lat. *com*, together; *passus*, a step, pace; passage, way, route. Whence *compassus*, a route that comes together or joins itself, a circuit. *Lear*, V, iii, 174. — What of coincidences of birthday and death-day? — 32. **light** = alight, dismount? So *Genesis*, xxiv, 64; 2 *Kings*, v, 21. — 37. **Parthia.** S.E. of the Caspian. The Parthians defeated and slew Crassus, the triumvir, B.C. 53. — 38, 39, 40. Here we have an illustra-

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Now be a freeman: and with this good sword,
That ran through Cæsar's bowels, search this bosom.
Stand not to answer: here, take thou the hilts;
And, when my face is cover'd, as 'tis now,
Guide thou the sword. — [PINDARUS *stabs him.*] Cæsar,
thou art reveng'd,
Even with the sword that kill'd thee. [*Dies.*

Pindarus. So, I am free; yet would not so have been,
Durst I have done my will. O Cassius!
Far from this country Pindarus shall run,
Where never Roman shall take note of him. [*Exit.*

Enter TITINIUS *with* MESSALA.

Messala. It is but change, Titinius; for Octavius
Is overthrown by noble Brutus' power,
As Cassius' legions are by Antony.

Titinius. These tidings will well comfort Cassius.

Messala. Where did you leave him?

Titinius. All disconsolate,
With Pindarus his bondman, on this hill.

Messala. Is not that he that lies upon the ground?

Titinius. He lies not like the living. O my heart!

Messala. Is not that he?

Titinius. No, this was he, Messala,
But Cassius is no more! O setting sun!
As in thy red rays thou dost sink to night,
So in his red blood Cassius' day is set;
The sun of Rome is set! Our day is gone;
Clouds, dews, and dangers come; our deeds are done!
Mistrust of my success hath done this deed.

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tion of the origin of Roman slavery. — **saving of.** *Abbott*, 178. — 41. **sword.** See III, ii, 172. — Plutarch tells us it was the same sword with which he struck Cæsar. — 42. **search** = probe? — *As You Like It*, II, iv, 44. — 43. **hilts.** "Shakes. uses *hilts* six times, *hilt* thrice." *Beeching.* — 51. **change** = interchange of victory and defeat [Hudson]? exchange? — 54. **tidings.** Singular or plural? like 'news'? — 59. **was.** So *Ilium fuit*, Troy *was* (but is no more). — 60. **setting sun.** Time? See line 109. — 61. **to night** or **to-night**? — A far nobler sense is given by taking 'sink to night' to be an expression of the same kind as 'sink to rest.' — 62. **red blood.**[1] — 65. **success** = result, issue? — In Shakes. an issue, good

[1] "With disk like battle target red
He rushes to his gory bed,
Dyes the wide world with bloody light,
Then sinks at once, and all is night." — *Scott.*

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Messala. Mistrust of good success hath done this deed.
O hateful error, melancholy's child!
Why dost thou show to the apt thoughts of men
The things that are not? O Error, soon conceiv'd!
Thou never com'st unto a happy birth,
But kill'st the mother that engender'd thee!
Titinius. What, Pindarus! where art thou, Pindarus?
Messala. Seek him, Titinius, whilst I go to meet
The noble Brutus, thrusting this report
Into his ears. I may say, thrusting it;
For piercing steel and darts envenomed
Shall be as welcome to the ears of Brutus
As tidings of this sight.
Titinius. Hie you, Messala,
And I will seek for Pindarus the while. [*Exit* MESSALA.
Why didst thou send me forth, brave Cassius?
Did I not meet thy friends? and did not they
Put on my brows this wreath of victory,
And bid me give it thee? Didst thou not hear their shouts?
Alas, thou hast misconstru'd everything!
But, hold thee, take this garland on thy brow;
Thy Brutus bid me give it thee, and I
Will do his bidding. — Brutus, come apace,
And see how I regarded Caius Cassius. —
By your leave, gods: — this is a Roman's part:
Come, Cassius' sword, and find Titinius' heart. [*Dies.*

Alarum. *Enter* BRUTUS, MESSALA, *young* CATO, STRATO, VOLUMNIUS, *and* LUCILIUS.

Brutus. Where, where, Messala, doth his body lie?
Messala. Lo, yonder, and Titinius mourning it!
Brutus. Titinius' face is upward.

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or ill, was called success. II, ii, 6. In *Richard III*, IV, iv, 236, we read 'dangerous success'; in *Joshua*, i, 8, 'good success'; so *Coriol.*, I, i, 264. — 67. **melancholy's.** — "Cassius was predisposed to melancholy, being bilious." *Hudson.* Such a person is prone to believe unfavorable suggestions? — 68. **apt** = susceptible? ready to receive impressions? — In II, ii, 97, it means 'likely'? In III, i, 161, 'fit.' — 71. **kill'st.** Like the adder's brood in popular superstition? — 84. **misconstru'd.** Accent? See 'construe,' I, iii, 34. — 85. **hold thee.** I, iii, 116; *Winter's Tale*, IV, iv, 65; *Abbott*, 212. — 86. **bid.** Shakes. often uses *bid* and *bade*; *bidden*, once. *Abbott*, 342, 343. — 89. **Roman's part.** The 'high Roman fashion' of suicide! See *Hamlet*, V, ii, 329; *Macbeth*, V, viii, 1. — Note the rhyme. I, ii, 311; II, iii, 13, 14, — 93. **upward.** "With his back to the field and

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Cato. He is slain.
Brutus. O Julius Cæsar, thou art mighty yet!
Thy spirit walks abroad, and turns our swords
In our own proper entrails! [*Low alarums.*
Cato. Brave Titinius!
Look, whe'r he have not crown'd dead Cassius!
Brutus. Are yet two Romans living such as these?
The last of all the Romans, fare thee well!
It is impossible that ever Rome
Should breed thy fellow. — Friends, I owe mo tears
To this dead man than you shall see me pay. —
I shall find time, Cassius, I shall find time. —
Come, therefore, and to Thasos send his body:
His funerals shall not be in our camp,
Lest it discomfort us. — Lucilius, come;
And come, young Cato; let us to the field. —
Labeo and Flavio, set our battles on:
'Tis three o'clock; and, Romans, yet ere night
We shall try fortune in a second fight. [*Exeunt.*

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his feet to the foe." Campbell's *Lochiel.* — 94. **mighty yet**, etc. The keynote of the play. *Hudson.* — 96. **in** = into? *Abbott*, 159. — **proper.** See note on I, ii, 38. *All's Well*, IV, ii, 49. — 97. **whe'r.** I, i, 61. *Abbott*, 466. The folio has *where*. Some editors substitute *whether*. — 99. **last of all the Romans.** "After he had lamented the death of Cassius, calling him *the last of all the Romans*, being *impossible that Rome should ever breed again* so noble and valiant a man as he, he caused his body to be buried, and sent it to the city of *Thassos*, fearing lest his *funerals within his camp* should cause great disorder." North's *Plutarch.* — It is possible that *the* in *the last* may be for *thou*, vocative. Probable? *Abbott*, 13. — 101. **mo.** So the folio. See II, i, 72. — 104. **Thasos.** The folio has *Tharsus*; North, *Thassos*. Thasos (or Thasus, now *Tasso* or *Thaso*) is an island in the north of the Grecian Archipelago, about 3½ miles from the coast of Thrace and S.E. of Philippi. The commissary stores of the army were here. — 105. **funerals** = obsequies. The plural is like *nuptials*, and Shakes. uses it three times for the singular; *funeral*, fifteen times. *Timon*, I, i, 381; *Titus Andron.*, I, i, 381. — 108. **Flavio.** Folio has 'Flavio,' as often 'Antonio' for Antonius. *Labeo* was one of the conspirators and committed suicide after the battle. — 109. **three o'clock.** So Plutarch.

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SCENE IV. *Another Part of the Field.*

Alarum. *Enter* BRUTUS, MESSALA, CATO, LUCILIUS, *and* FLAVIUS.

Brutus. Yet, countrymen, O, yet hold up your heads!
Cato. What bastard doth not? Who will go with me?
I will proclaim my name about the field:
I am the son of Marcus Cato, ho!
A foe to tyrants, and my country's friend!
I am the son of Marcus Cato, ho!
Brutus. And I am Brutus, Marcus Brutus, I!
Brutus, my country's friend! know me for Brutus! [*Exit.*
Lucilius. O young and noble Cato! art thou down?
Why, now thou diest as bravely as Titinius;
And mayst be honor'd, being Cato's son.
First Soldier. Yield, or thou diest!
Lucilius. Only I yield to die:
There is so much that thou wilt kill me straight.
[*Offering money.*
Kill Brutus, and be honor'd in his death.
First Soldier. We must not. A noble prisoner!
Second Soldier. Room, ho! Tell Antony, Brutus is ta'en!
First Soldier. I'll tell the news. Here comes the general.

Enter ANTONY.

Brutus is ta'en, Brutus is ta'en, my lord!
Antony. Where is he?
Lucilius. Safe, Antony; Brutus is safe enough:
I dare assure thee that no enemy
Shall ever take alive the noble Brutus:
The gods defend him from so great a shame!
When you do find him, or alive or dead,
He will be found like Brutus, like himself.
Antony. This is not Brutus, friend; but, I assure you,

SCENE IV. Twenty days really elapsed between the two battles. Meanwhile a sea-fight occurred in which the side of Brutus was victorious. — 2. **bastard.** II, i, 138; IV, iii, 20. — 10. **mayst.** A wish? — 12. **only.** Modifies what? — *Abbott*, 420. — 14. **honor'd.** 'Honor' again? — 17. **the.** The folio has *thee*. Theobald changed it to *the*. — 25. **like himself** =

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A prize no less in worth. Keep this man safe;
Give him all kindness: I had rather have
Such men my friends than enemies. Go on,
And see whe'r Brutus be alive or dead;
And bring us word unto Octavius' tent
How everything is chanced. [*Exeunt.*

SCENE V. *Another Part of the Field.*

Enter BRUTUS, DARDANIUS, CLITUS, STRATO, *and* VOLUMNIUS.

Brutus. Come, poor remains of friends, rest on this rock.
Clitus. Statilius show'd the torchlight, but, my lord,
He came not back: he is or ta'en or slain.
Brutus. Sit thee down, Clitus: slaying is the word;
It is a deed in fashion. Hark thee, Clitus. [*Whispers.*
Clitus. What! I, my lord? No, not for all the world.
Brutus. Peace, then! no words.
Clitus. I'll rather kill myself.
Brutus. Hark thee, Dardanius. [*Whispers.*
Dardanius. Shall I do such a deed?
Clitus. O Dardanius!
Dardanius. O Clitus!
Clitus. What ill request did Brutus make to thee?
Dardanius. To kill him, Clitus. Look, he meditates!
Clitus. Now is that noble vessel full of grief,
That it runs over even at his eyes.
Brutus. Come hither, good Volumnius; list a word.
Volumnius. What says my lord?
Brutus. Why, this, Volumnius:
The ghost of Cæsar hath appear'd to me
Two several times by night; at Sardis once,
And, this last night, here in Philippi fields:
I know my hour is come.
Volumnius. Not so, my lord.
Brutus. Nay, I am sure it is, Volumnius.

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true to his higher self?—27. **this man.** He served Antony faithfully afterwards.—30. **whe'r.** Folio has *where.* V, iii, 97.

SCENE V. 1. **on this rock.** 'Under a large rock,' says Plutarch.—2. **torchlight.** So Plutarch.—4. **the word** = the word that best expresses what is to be done? *Coriol.*, III, ii, 142; *Mer. of Ven.*, III, v, 35.—13. **vessel.** A Scripture word. 1 *Thessalon.*, iv, 4; 2 *Tim.*, ii, 20; *Wint. Tale*, III, iii, 21.—18. **Several.** II, i, 138.—19. Plutarch is closely followed. "The Romans called the valley between both camps the

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Thou seest the world, Volumnius, how it goes;
Our enemies have beat us to the pit: [*Low alarums.*
It is more worthy to leap in ourselves,
Than tarry till they push us. Good Volumnius,
Thou know'st that we two went to school together:
Even for that our love of old, I prithee,
Hold thou my sword-hilts, whilst I run on it.
Volumnius. That's not an office for a friend, my lord.
[*Alarum still.*
Clitus. Fly, fly, my lord! there is no tarrying here.
Brutus. Farewell to you; and you; and you, Volumnius.
Strato, thou hast been all this while asleep;
Farewell to thee too, Strato. Countrymen,
My heart doth joy that yet in all my life
I found no man but he was true to me.
I shall have glory by this losing day
More than Octavius and Mark Antony
By this vile conquest shall attain unto.
So fare you well at once; for Brutus' tongue
Hath almost ended his life's history:
Night hangs upon mine eyes; my bones would rest,
That have but labor'd to attain this hour.
[*Alarum. Cry within,* "Fly, fly, fly!"
Clitus. Fly, my lord, fly!
Brutus. Hence! I will follow.
[*Exeunt* CLITUS, DARDANIUS, *and* VOLUMNIUS.
I prithee, Strato, stay thou by thy lord:
Thou art a fellow of a good respect;
Thy life hath had some smatch of honor in it:
Hold then my sword, and turn away thy face,
While I do run upon it. Wilt thou, Strato?
Strato. Give me your hand first. Fare you well, my lord!
Brutus. Farewell, good Strato. [*Runs on his sword.*]
Cæsar, now be still:
I kill'd not thee with half so good a will. [*Dies.*

Philippian Fields." *Abbott.* 22. — **world.** I, ii, 296. — 23. **beat.** *Abbott*, 343; *Coriol.*, I, vi, 40. — Shakes. uses *beaten* also. — 28. **hilts,** V, iii, 43. — 33. **thee, too, Strato. Countrymen,** etc. The folio reads thee, to Strato, Countrymen. All the editors concur in Theobald's correction. — For *you* and *thee*, see *Abbott*, 232. — 35. **but.** *Abbott*, 123. — 36. **glory.** Ruling passion? — 38. **unto.** Accent? *Abbott*, 457. — 42. **but.** Modified what? — 43. **fly.** "Brutus, rising up, said, 'We must fly indeed, but it must be with our hands, not with our feet.'" *Plutarch.* — 45. **good respect.** I, ii, 54. — 46. **smatch** = smack? tincture? taste? — Onomato-

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Alarum. Retreat. Enter OCTAVIUS, ANTONY, MESSALA, LUCILIUS, *and the* Army.

Octavius. What man is that?
Messala. My master's man. — Strato, where is thy master?
Strato. Free from the bondage you are in, Messala:
The conquerors can but make a fire of him;
For Brutus only overcame himself,
And no man else hath honor by his death.
Lucilius. So Brutus should be found. I thank thee, Brutus,
That thou hast prov'd Lucilius' saying true.
Octavius. All that serv'd Brutus, I will entertain them.
Fellow, wilt thou bestow thy time with me?
Strato. Ay, if Messala will prefer me to you.
Octavius. Do so, good Messala.
Messala. How died my master, Strato?
Strato. I held the sword, and he did run on it.
Messala. Octavius, then take him to follow thee,
That did the latest service to my master.
Antony. This was the noblest Roman of them all:
All the conspirators, save only he,
Did that they did in envy of great Cæsar;
He, only in a general honest thought,
And common good to all, made one of them.
His life was gentle, and the elements
So mix'd in him that Nature might stand up
And say to all the world "This was a man!"

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poetic? — **honor**! — 59. **true.** V, iv, 21, 22, 25. — 60. **entertain** = take into service? Repeatedly so used in Shakes. — Latin *inter*, among; *tenēre*, to keep, hold.

61. **bestow thy time with** = give up thy time to me [Craik] — 62. **prefer** = transfer, hand over [Craik]? recommend [Reed, Hudson, etc.]? — 67. **latest service.** "Messala, that had been Brutus' great friend, reconciled afterwards to Octavius Cæsar's friend, and shortly after he brought Strato Brutus' friend unto him, and weeping said, 'Cæsar, behold here is he *that did the last service to my* Brutus.'" *Plutarch.* — 69. **save only he.** III, ii, 59. — 71. **He, only** etc. "This is the folio punctuation, and correct, though altered by modern editors; the sense being, 'He made one of them, simply in honorable care for the commonwealth.'" — **thought** = motive? — 73–75. This passage, often applied to Shakes. himself, much resembles one in Dayton's *The Barons' Wars*, published in 1603, and another in Ben Jonson's *Cynthia's Revels*, acted in 1600. The latter, describing Crites, is as follows: "A creature of a most perfect and divine temper; one in whom the humors and elements are peaceably met without emulation of precedency. He is neither too fantastically melancholic, too slowly phlegmatic, too lightly sanguine, or too rashly choleric:

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Octavius. According to his virtue let us use him,
With all respect and rites of burial.
Within my tent his bones to-night shall lie,
Most like a soldier, order'd honorably.
So call the field to rest; and let's away,
To part the glories of this happy day. [*Exeunt.*

but in all so composed and ordered as it is clear Nature went about some full work, she did more than make a man when she made him."—81. **part.** *Matthew*, xxvii, 35.

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APPENDIX.

"TIME ANALYSIS."

Mr. P. A. Daniel sums up the 'time analysis' of the play as follows: —

Six days represented on the stage, with intervals.

DAY I. Act I, sc. i and sc. ii. — *Interval*, one month.
DAY II. Act I, sc. iii.
DAY III. Acts II and III. — *Interval.*
DAY IV. Act IV, sc. i. — *Interval.*
DAY V. Act IV. sc. ii and sc. iii. — *Interval*, one day at least.
DAY VI. Act V.

Upton (1746) says as follows: "About the middle of February, A.U.C. 709 [44 B.C.], a frantic festival, sacred to Pan and called Lupercalia, was held in honor of Cæsar, when the regal crown was offered to him by Antony. On March 15th, in the same year, he was slain. November 27, A.U.C. 710 [43 B.C.], the triumvirs met at a small island formed by the river Rhenus, near Bononia, and there adjusted their cruel proscription. A.U.C. 711 [42 B.C.], Brutus and Cassius were defeated near Philippi." — Verify or disprove.

HOW TO STUDY ENGLISH LITERATURE.

[*From George H. Martin, Agent of the Mass. Board of Education.*]

WHAT is wanted is a carefully graded course, which, beginning with the poetry of action, should lead the student step by step to the sentimental and the reflective, all in their simplest forms, thence through the more elaborate narrative to the epic and the dramatic. The aim here is not to teach authors or works, but poetry; and the works are selected for their value as illustrations, without reference to their authors. A parallel course in the study of prose should be pursued with the same end. Then, having learned what poetry is and what prose is, what they contain and how to find their contents, the pupils would be prepared to take up the study of individual authors. Having studied the authors, the final step would be to study the history of the literature, in which the relation of the authors to

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each other and to their times would appear. This would place the study of literature on a scientific basis, — first elementary ideas, then individual wholes, then relation, and classifications.

[*From an address by L. R. Williston, A.M., Supervisor of Public Schools, Boston.*]

How shall the teacher bring his pupils best to see and feel the thoughts of his author as *he* saw and felt them ?

First, Read the work carefully with them. Let the teacher read, and question as he reads. Let him often ask for paraphrases, and draw out in every way the thought of his class, making sure that all is clear. Let every *impression* have a corresponding *expression*, which shall re-act, and deepen the impression.

Second, When a part of the work, an act, book, or canto, has been carefully read, assign a theme for a written essay. Let the class tell what the poet has attempted, how he has succeeded, what are the impressions made by the characters, scenes, and descriptions. Let the teacher himself write upon the themes assigned to his class, and thus give them a model of what he wishes them to do.

Third, When the book or play has been carefully read and studied in this way in all its parts, let it be re-read in a larger and freer way than before. Let the pupils read, and the teacher watch to see if the thought is clearly apprehended by the pupil. Let the fine passages be read again and again by different members of the class, and their rendering be criticised by class and teacher. If the work read be a play, let the parts be taken by different members of the class. Let all the parts of the work now be studied in their relation to each other and to the whole. Essays now should be written upon subjects suggested by this more comprehensive study of the work, — a comparison of characters, noteworthy scenes and their bearing upon the whole, the style of the author, and his skill in description, dramatic presentation, or invention.

If it is objected that it is impossible for a teacher with a large class to revise and correct such a mass of written work, I answer that it is not to be expected that all the written work of a class should be read and carefully corrected by the teacher. Let him criticise, or rather call upon his class to do so, what is noticeably wrong in the essays as they are read. In these exercises, let the attention be directed chiefly to the thought. Let thought govern and direct expression. From time to time, according to the number of his class and the teacher's ability, let him assign essays to be carefully written and handed in for his own careful reading and criticism. But let there be an abundance of free and rapid writing, that composition, that is, thought put into writing, may become easy and natural. The object of the writing is not to teach the correct use of English, so much as to make clear thinkers and to fix and deepen impressions.

Fourth. With the careful reading and study of some book *in school*, I think it important that there should go the reading of some other book *out of* school. Flowers are not all to be picked and analyzed, but are to be enjoyed as they are seen by "him who runs." "Some

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books are to be tasted, others to be swallowed, some few to be chewed and digested." Let the pupil have his exercise in merely "tasting" books, with enjoyment as the chief end. Let the teacher be his guide, and merely ask him to report what he finds. In other words, let him read, as we all read when we read for pleasure, — with his mind at ease and open to every charm that genius can present. Let the teacher make the book the subject of conversation with his class, and draw their attention by his questions to the chief points which make it noteworthy.

To what extent shall the memory be called upon in the study of English literature? Not, I think, to commit long passages, whole books, and cantos of poems. Let the pupil absorb as much as possible in frequent reading and in study. Now and then, let a few striking lines, that have been learned by *heart* rather than committed to *memory*, be recited. Do not make a disagreeable task of any such exercise. For, that our pupils may receive the highest and best influence from this study of English literature, it is essential that they love it, and retain only pleasant memories of the hours spent at school in the society of its best authors.

[*From J. M. Buchan, Inspector of High Schools, Ontario, Canada; quoted in Blaisdell's "Outline Studies in English Classics," a work that should be in the hands of every teacher of our literature.*]

With all classes of pupils alike, the main thing to be aimed at by the teacher is to lead them clearly and fully to understand the meaning of the author they are reading, and to appreciate the beauty, the nobleness, the justness, or the sublimity of his thoughts and language. Parsing, the analysis of sentences, the derivation of words, the explanation of allusions, the scansion of verse, the pointing-out of figures of speech, the hundred and one minor matters on which the teacher may easily dissipate the attention of the pupil, should be strictly subordinated to this great aim. . . . It is essential that the mind of the reader should be put *en rapport* with that of the writer. There is something in the influence of a great soul upon another, which defies analysis. No analysis of a poem, however subtle, can produce the same effect upon the mind and heart as the reading of the poem itself.

Though the works of Shakespeare and Milton and our other great writers were not intended by their authors to serve as text-books for future generations, yet it is unquestionably the case that a large amount of information may be imparted, and a very valuable training given, if we deal with them as we deal with Homer and Horace in our best schools. Parsing, grammatical analysis, the derivation of words, prosody, composition, the history of the language, and to a certain extent the history of the race, may be both more pleasantly and more profitably taught in this than in any other way. It is advisable for these reasons, also, that the study of these subjects should be conjoined with that of the English literature. Not only may time be thus economized, but the difficulty of fixing the attention of flighty and inappreciative pupils may more easily be overcome.

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[*From F. G. Fleay's "Guide to Chaucer and Spenser."*]

No doubtful critical point should ever be set before the student as ascertained. One great advantage of these studies is the acquirement of a power of forming a judgment in cases of conflicting evidence. Give the student the evidence; state your own opinion, if you like, but let him judge for himself.

No extracts or incomplete works should be used. The capability of appreciating a whole work, as a whole, is one of the principal aims in æsthetic culture.

It is better to read thoroughly one simple play or poem than to know details about all the dramatists and poets. The former trains the brain to judge of other plays or poems; the latter only loads the memory with details that can at any time be found, when required, in books of reference.

For these studies to completely succeed, they must be as thorough as our classical studies used to be. No difficult point in syntax, prosody, accidence, or pronunciation; no variation in manners or customs; no historical or geographical allusion, — must be passed over without explanation. This training in exactness will not interfere with, but aid, the higher aims of literary training.

[*From Rev. Henry N. Hudson, Shakespearian Editor.*]

I have never had and never will have anything but simple exercises; the pupils reading the author under the teacher's direction, correction, and explanation; the teacher not even requiring, though usually advising, them to read over the matter in advance. Thus it is a joint communing of teacher and pupils with the author for the time being; just that, and nothing more. Nor, assuredly, can such communion, in so far as it is genial and free, be without substantial and lasting good, — far better, indeed, than any possible cramming of mouth and memory for recitation. The one thing needful here is, that the pupils rightly understand and feel what they read; this secured, all the rest will take care of itself.

[*From Dr. Johnson*, 1765.]

Let him that is yet unacquainted with the powers of Shakespeare, and who desires to feel the greatest pleasure that the drama can give, read every play, from the first scene to the last, with utter negligence to all his commentators. When his fancy is once on the wing, let it not stoop at correction or explanation. Let him read on through brightness and obscurity, through integrity and corruption; let him preserve his comprehension of the dialogue, and his interest in the fable. And when the pleasures of novelty have ceased, let him attempt exactness, and read the commentators.

[*From Professor Brainerd Kellogg.*]

The student ought, first of all, to read the play as a pleasure; then to read over again, with his mind upon the characters and the plot; and, lastly, to read it for the meanings, grammar, etc.

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1. The Plot and Story of the Play.

(*a*) The general plot;
(*b*) The special incidents.

2. The Characters: Ability to give a connected account of all that is done and most of what is said by each character in the play.

3. The Influence and Interplay of the Characters upon each other.

(*a*) Relation of A to B, and of B to A;
(*b*) Relation of A to C and D.

4. Complete Possession of the Language.

(*a*) Meanings of words;
(*b*) Use of old words, or of words in an old meaning;
(*c*) Grammar;
(*d*) Ability to quote lines to illustrate a grammatical point.

5. Power to Reproduce, or Quote.

(*a*) What was said by A or B on a particular occasion;
(*b*) What was said by A in reply to B;
(*c*) What argument was used by C at a particular juncture;
(*d*) To quote a line in instance of an idiom or of a peculiar meaning.

6. Power to Locate.

(*a*) To attribute a line or statement to a certain person on a certain occasion;
(*b*) To cap a line;
(*c*) To fill in the right word or epithet.

[*From Blaisdell's "Outlines for the Study of English Classics."*]

The following summary of points to be exacted . . . may prove useful: —

I. — Points relative to substance.

1. A general knowledge of the purport of the passages, and line of argument pursued.
2. An exact paraphrase of parts of the whole, producing exactly and at length the author's meaning.
3. The force and character of epithets.
4. The meaning of similes, and expansions of metaphors.
5. The exact meaning of individual words.

II. — Points with regard to form.

1. General grammar rules; if necessary, peculiarities of English grammar.
2. Derivations: (1) General laws and principles of derivations, including a knowledge of affixes and suffixes. (2) Interesting historical derivation of particular words.

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III. — The knowledge of all allusions.

IV. — A knowledge of such parallel passages and illustrations as the teacher has supplied.

[*From Professor William Taylor Thom*, 1883.]

To understand Shakespeare, we must understand his medium of thought, his language, as thoroughly as possible. For this, study is necessary; and one notable advantage of the thorough study of this medium is that the student becomes unconsciously more or less imbued with Shakespeare's turn of thought while observing his turn of phrase. . . .

For the class-room, a non-æsthetic, preliminary study is best. And this may be accomplished in the following way: By studying carefully the Text, — the words themselves and their forms; their philological content, so far as such content is essential to the thought; and the grammatical differences of usage, then and now; by observing accurately the point of view of life (*Weltanschauung*) historically and otherwise, as shown in the text; by taking what may be called the actor's view of the personages of the play; and, finally, by a sober and discriminating æsthetic discussion of the characters, of the principles represented by those characters, and of the play in its parts and as a whole.

I. With regard to the *words themselves* and their *forms:* There is no doubt that Shakespeare's words and word-combinations need constant and careful explanation in order for the pupil to seize the thought accurately or even approximately. Here, as elsewhere, Coleridge's dictum remains true: "In order to get the full sense of a word, we should first present to our minds the visual image that forms its primary meaning." . . .

II. But this does not exhaust the interest of the words themselves. They are frequently so full of a particular use and meaning of their own that they have evidently been chosen by Shakespeare on that account, and can only serve fully their purpose of conveying his meaning when themselves comprehended. This opens up to the pupil one of the most interesting aspects of words, — their function of embalming the ideas and habits of a past generation, thus giving little photographic views, as it were, of the course of the national life. Thus, a new element of interest and weird reality is added when we find that "And like a rat *without a tail*" is not stuffed into the witch-speech in *Macbeth* merely for rhyme's sake (*Mac.* I, iii, 9). It is doubtful if anything brings so visibly before the mind's eye the age, and therefore the proper point of view, of Shakespeare as the accurate following-out of these implied views of life, these old popular beliefs contained in his picturesque language. . . .

III. Difficulties consisting in the forms of words have been already mentioned; but they constitute in reality only a part, perhaps the least part, of the *grammatical* impediment to our apprehending Shakespeare clearly. There is in him a splendid superiority to what we call gram-

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mar which entails upon us more or less of close, critical observation of his word-order, if we would seize the very thought. Thus Lady Macbeth speaks of Macbeth's "flaws and starts" as "impostors *to* true fear" (III, iv, 64). Here, if we understand "to" in its ordinary meaning, we lose entirely the fine force of its use by Shakespeare, "*compared to* true fear," and fail to see how subtly Lady Macbeth is trying to persuade Macbeth that there is no cause for fear, that he is not truly "afeard," but merely hysterical and unbalanced; and, failing in that, we fail in part to realize the prodigious nerve and force she was herself displaying, though vainly, for Macbeth's sake. So, too, a few lines farther on, Macbeth's fine saying, "Ere humane statute purged the *gentle* weal," becomes finer when we see that "gentle" means for us "gentled," or "and made it gentle" (III, iv, 76). But for the apprehension of such, to us, unwonted powers in our noble mother tongue, we must study: *work*, that is the word for it. We appreciate Shakespeare, as we do other things, when he has cost us something. . . .

IV. With such preliminary and coincident study, the pupil prepares herself for that wider sweep of vision called for by the *views of life and of the universe* expressed or implied by the *dramatis personæ* themselves. The habit of mind thus acquired enables her to comprehend quickly the notions of God, of life, of creation (*Weltanschauung*) found in ante-protestant times; and she is ready to sympathize with humanity, no matter as to age, or race, or clime. . . .

V. Another prolific source of the realization of Shakespeare's conception is obtained by suggesting the *actor's view* to the pupil. There is much quickening of sympathy in representing to ourselves the look, the posture, emphasis, of the character who speaks. The same words have a totally different force according as they are pronounced; and it is like a revelation to a pupil sometimes to learn that a speech, or even a word, was uttered *thus* and not *so*. . . .

VI. Now, all this is preliminary work and should lead up to the *æsthetic* appreciation of Shakespeare's characters; and to that end, real conceptions, right or wrong, are essential. Let it be distinctly understood: all study of words, of grammatical construction, of views of life peculiar to an age past, of bodily posture and gesture, — all are the preparation for the study of the characters themselves; that is, of the play itself; that is, of what Mr. Hudson calls the "Shakespeare of Shakespeare." If the student does not rise to this view of Shakespeare, she had better let Shakespeare alone and go at something else. In studying the lives of such men as Hamlet or Lear, and of such women as Lady Macbeth or Cordelia, it is of the utmost consequence that the attention of the pupil be so directed to their deeds and words, their expression and demonstration of feeling, — to the things, further, which they omit to say or do, — as to make the conception of personality as strong as possible. . . .

For a class of boys or girls, I hold that the most effectual and rapid and profitable method of studying Shakespeare is for them to learn one play as thoroughly as their teacher can make them do it. Then they can read other plays with a profit and a pleasure unknown and unknowable, without such a previous drill and study.

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Applying now these principles, if such they can be called, my method of work is this. One of the plays is selected, and after some brief introductory matter, the class begins to study. Each pupil reads in turn a number of lines, and then is expected to give such explanations of the text as are to be found in the notes, supplemented by her own knowledge. She has pointed out to her such other matters also as may be of interest and are relevant to the text.

When the play has been finished or when any character disappears from the play, — as Polonius in *Hamlet*, Duncan in *Macbeth*, the Fool in *King Lear*, — the class have all those passages in the play pointed out to them wherein this character appears or mention is made of him; and then, with this, Shakespeare's, biography of him before their eyes, they are required to write a *composition* — bane of pupils, most useful of teachers' auxiliaries — on this character, without other æsthetic assistance or hints than they may have gathered from the teacher in the course of their study. This is to be *their* work, and to express *their* opinions of the man or the woman under discussion, and is to show how far they have succeeded in retaining their thoughts and impressions concerning the character, and how far they wish to modify them under this review. They are thus compelled to realize what they do and do not think; what they do and do not know; in how far the character does or does not meet their approval, and why. That is, the pupils are compelled to pass judgment upon themselves along with the Shakespeare character. . . .

[*From Professor J. M. D. Meiklejohn's "General Notice,"* 1879.]

. . . The first purpose in this elaborate annotation is, of course, the full working out of Shakespeare's meaning. . . . This thorough excavation of the meaning of a really profound thinker is one of the very best kinds of training that a boy or girl can receive at school. . . . And always new rewards come to the careful reader — in the shape of new meanings, recognition of thoughts he had before missed, of relations between the characters that had hitherto escaped him. . . . It is probable that, for those pupils who do not study either Greek or Latin, this close examination of every word and phrase in the text of Shakespeare will be the best substitute that can be found for the study of the ancient classics.

It were much to be hoped that Shakespeare should become more and more of a study, and that every boy and girl should have a thorough knowledge of at least one play of Shakespeare before leaving school. It would be one of the best lessons in human life, without the chance of a polluting or degrading experience. It would also have the effect of bringing back into the too pale and formal English of modern times a large number of pithy and vigorous phrases, which would help to develop as well as to reflect vigor in the characters of the readers. Shakespeare used the English language with more power than any other writer that ever lived — he made it do more and say more than it had ever done; he made it speak in a more original way; and his combinations of words are perpetual provocations and invitations to originality and to newness of insight.

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From all that has been quoted from the foregoing authorities, it may justly be inferred that somehow or other the pupil must be made to feel an *interest* in the author, to *admire* what is admirable in the composition, and really to ENJOY its study. Secure this, and all else will follow as a matter of course: fail in this, and the time is wasted.

The following suggestions,[1] or some of them, may be helpful in daily class-work: —

1. At the beginning of the exercise, or as often as need be, require a statement of —
   (*a*) The main object of the author in the whole poem, oration, play, or other production of which to-day's lesson is a part.
   (*b*) The object of the author in this particular canto, chapter, act, or other division of the main work.
2. Read or recite from memory (or have the pupils do it) the finest part or parts of the last lesson. The elocutionary talent of the class should be utilized here, so that the author may appear at his best.
3. Require at times (often enough to keep the whole fresh in memory) a *résumé* of the 'argument,' story, or succession of topics, up to the present lesson.
4. Have the student read aloud the sentence, paragraph, or lines, now (or previously) assigned. The appointed portion should have some unity.
5. Let the student interpret exactly the meaning by substituting his own words: explain peculiarities. This paraphrase should often be in *writing*.
6. Let him state the immediate object of the author in *these* lines. Is this object relevant? important? appropriate in *this* place?
7. Let him point out the ingredients (particular thoughts) that make up the passage. Are they in good taste? just? natural? well arranged?
8. Let him point out other merits or defects, — anything noteworthy as regards nobleness of principle or sentiment, grace, delicacy, beauty, rhythm, sublimity, wit, wisdom, humor, *naïveté*, kindliness, pathos, energy, concentrated truth, logical force, originality; give allusions, kindred passages, principles illustrated, etc.

Passages of special interest may well be made the basis of language lessons and of rhetorical drill. For example, a pupil might be required to master thoroughly the first twenty lines of Brutus' speech, Act III, sc. ii, 13–32, and then to prepare an oral or written exercise upon them somewhat as follows: —

1. Memorize the lines and recite them with proper vocal expression.
2. (*a*) Explain any unusual or difficult words and sentences.
   (*b*) Translate the passage into equivalent English, using, as far as possible, different words.
   (*c*) Point out its merits and defects, quoting parallel passages.
3. Call for criticisms by the class.

[1] See Suggestions to Teachers, in Sprague's edition of the First Two Books of *Paradise Lost* and *Lycidas*. See also, especially, Sprague's edition of *Macbeth*, pp. 235, 236; and of *The Merchant of Venice*, pp. 171, 172.

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EXAMINATION PAPERS.

(SELECTED.)

FIRST SERIES.

A. (ACT I.)

1. Write a summary of what passed between Brutus and Cassius, while Cæsar was attending the games.
2. Describe their interview with Casca after the games.
3. What is a portent? Enumerate the portents described by Casca.

B. (ACT II.)

1. Describe the interview between Brutus and Portia.
2. What does Calpurnia mean by the words 'I never stood on ceremonies'? Enumerate the 'ceremonies' she mentions.
3. How did Decius induce Cæsar to attend the Senate?

C. (ACT III.)

1. Describe the precautions taken by the conspirators, and show how they effected their purpose.
2. Describe the interview of Antony with Brutus and Cassius.
3. 'Over thy wounds now do I prophesy.' Who spoke these words? Relate the prophecy.

D. (ACT III.)

1. Compare and contrast the speeches of Brutus and Antony, giving illustrative extracts.
2. Explain the expression 'His glory not extenuated,' and give its connection.
3. Relate and explain Antony's conduct over the will.

E. (ACT IV.)

1. What is the meaning and connection of the words 'Thou hast described a hot friend cooling'?
2. What did Brutus and Cassius quarrel about?
3. Illustrate from this Act the generosity of Brutus, and his kindly consideration for others.

F. (ACT V.)

1. Describe the last interview of Brutus and Cassius.
2. Under what circumstances did Cassius commit suicide?
3. Describe the death of Brutus.

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SECOND SERIES.

G.

1. Give a brief narrative of the historical basis of the play.
2. Which was the better practical man of business, Brutus or Cassius? Give reasons for your answer.
3. Explain the following expressions, and state by whom, and to whom, and when they were uttered: —

(*a*) He doth bestride the narrow world Like a Colossus.
(*b*) This rudeness is a sauce to his good wit.
(*c*) Our yoke and sufferance show us womanish.
(*d*) You stared upon me with ungentle looks.
(*e*) Turn pre-ordinance and first decree Into the law of children.
(*f*) All the interim is Like a phantasma, or a hideous dream.

H.

1. Give particulars of any cases in which Shakespeare has deviated from history in *Julius Cæsar*.
2. Give examples from this play of (*a*) double negatives, (*b*) double comparatives, and (*c*) double superlatives.
3. Explain the following passages, and give their connection: —

(*a*) Why old men, fools, and children calculate.
(*b*) It shall advantage more than do us wrong.
(*c*) The gods do this in shame of cowardice.
(*d*) His coward lips did from their color fly.
(*e*) Thou hast no figures nor no fantasies.
(*f*) So let high-sighted tyranny range on,
Till each man drop by lottery.

I.

1. Give examples of anachronisms in this play.
2. Explain the expression 'sterile curse,' and give other instances of similar constructions.
3. Give the meaning and connection of the following: —

(*a*) What tributaries follow him to Rome?
(*b*) Thy honorable metal may be wrought
From that it is disposed.
(*c*) Lowliness is young ambition's ladder.
(*d*) That which would appear offence in us,
His countenance, like richest alchemy,
Will change to virtue and to worthiness.
(*e*) Let us be sacrificers but not butchers.

K.

1. Give examples of ellipses and of compound adjectives.
2. Write a character of Cassius, giving illustrative extracts.
3. Give the meaning and connection of the following: —

(*a*) I turn the trouble of my countenance Merely upon myself.
(*b*) Dangers are to me indifferent.

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(*c*) Is it physical To walk unbracèd and suck up the humors
Of the dank morning?
(*d*) Thou hast misconstrued everything.
(*e*) If Messala will prefer me to you.
(*f*) When I tell him he hates flatterers,
He says he does, being then most flattered.

L.

1. Write an analysis of Antony's speech in the Forum.
2. Show how far the conspirators were actuated by public and political considerations, and how far by private and personal grievances.
3. Explain the following passages and give their connection:—

(*a*) Thy life hath had some smatch of honor in it.
(*b*) O hateful error, melancholy's child.
(*c*) Poor knave, I blame thee not; thou art o'erwatched.
(*d*) My ancestors did from the streets of Rome
The Tarquin drive.
(*e*) Hide it in smiles and affability.
(*f*) It is a strange-disposèd time.

M.

1. Write a character of Brutus, giving illustrative extracts.
2. State what we learn from *Julius Cæsar* of Casca's character and conduct.
3. Give the meaning and connection of the following:—

(*a*) Being so father'd and so husbanded.
(*b*) Stemming it with hearts of controversy.
(*c*) Now is it Rome indeed and room enough.
(*d*) The rabblement howted and clapped their chopt hands.
(*e*) Had I been a man of any occupation.

N.

1. Write a character of Portia, giving illustrative extracts.
2. In what particulars did Brutus overrule Cassius, and with what results?
3. Give the meaning and connection of the following:—

(*a*) Beware the ides of March.
(*b*) Stand you directly in Antonius' way,
When he doth run his course.
(*c*) Disrobe the images
If you do find them deck'd with ceremonies.
(*d*) Swear priests, and cowards, and men cautelous.
(*e*) I know no personal cause to spurn at him,
But for the general.

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THIRD SERIES.

[Chiefly taken from the papers set by the English Civil Service Commissioners.[1]]

A.

1. Write a short account of the action of the play.
2. Explain and illustrate by quotations the main differences between the characters of Brutus and Cassius.
3. State by whom, of whom, and on what occasions the following lines were uttered: —

(*a*) His coward lips did from their color fly.
(*b*) He is a great observer, and he looks
Quite through the deeds of men. . . .
(*c*) Nor airless dungeon, nor strong links of iron,
Can be retentive to the strength of spirit.
(*d*) Let's carve him as a dish fit for the gods,
Not hew him as a carcass fit for hounds.
(*e*) A woman well-reputed, Cato's daughter.

4. Explain and annotate the following words and phrases: *To stale with ordinary oaths; hearts of controversy; promised forth; cross'd in conference; the cross blue lightning; monstrous quality; the element; men cautelous; charactery.*
5. Give six examples of compound adjectives in *Julius Cæsar.*
6. Give some instances of words formed like *rabblement.*
7. What 'sights' were seen in the streets of Rome before Cæsar's death? Quote some of the lines.

B.

1. Write a short account of Antony's speech over the dead body of Cæsar.
2. What were (*a*) the political and (*b*) the private reasons for the murder of Cæsar?
3. State by whom, of whom, and on what occasions the following lines were uttered: —

(*a*) Let not our looks put on our purposes.
(*b*) Thou hast no figures nor no fantasies.
(*c*) O world, thou wast the forest to this hart.
(*d*) I am compelled to set
Upon one battle all our liberties.
(*e*) There are no tricks in plain and simple faith.

4. Continue the above quotations.
5. Explain and annotate the following words and phrases: *Preformed faculties; drop by lottery; palter; even virtue; cognizance; fond; repeal; groaning for burial; indirection; entertain them.*
6. Write the story of the action in Act V.
7. Quote passages to illustrate Shakespeare's use of *with;* of *that* followed by *as;* of double superlatives and comparatives.

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[1] These sets of examination questions are far from faultless, but they may serve as *suggestions.* Any careful teacher will discover how to improve upon them.

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C.

1. State the parts played (*a*) by Mark Antony, (*b*) by Casca, and (*c*) by Portia in the play; and quote some lines uttered by each of them on some critical occasion.
2. In what localities do the events in the different Acts take place? Quote lines to prove your statements.
3. By whom, of whom, and on what occasions were the following lines uttered?

(*a*) The angry spot doth glow on Cæsar's brow.
(*b*) O, he sits high in all the people's hearts.
(*c*) So let high-sighted tyranny range on.
(*d*) But I am constant as the northern star.
(*e*) He shall but bear them as the ass bears gold.
(*f*) There is a tide in the affairs of men.
(*g*) In Parthia did I take thee prisoner.

4. Annotate the above lines, and continue them.
5. Quote instances of Shakespeare's (*a*) habit of ellipsis, and (*b*) use of an adjective for a preposition and a noun (as in *sterile curse*).
6. Explain the following words and phrases: *The replication; your passion; jealous on me; I have some aim; well-given; quick mettle; bear me hard; prevent; the main opinion; liable; freedom of repeal; o'ershot myself.*

D.

1. Describe briefly the events and actions which take place in the Third Act.
2. Write a short analysis of Mark Antony's speech.
3. By whom, of whom, and on what occasions were the following lines uttered?

(*a*) Set honor in one eye and death i' the other.
(*b*) Why old men, fools, and children calculate.
(*c*) Our yoke and sufferance shew us womanish.
(*d*) She dreamt to-night she saw my statuë.
(*e*) One that feeds
On objects, arts, and imitations.
(*f*) When think you that the sword goes up again?

4. Continue the above lines.
5. Explain and annotate the following words and phrases: *Set our battles on; Messala will prefer me; the posture of your blows; humor; a property; beholding; in his funeral; let blood; addressed.*
6. Give some instances of Shakespeare's use of a double negative.

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SOME TOPICS FOR ESSAYS.

Character of Cæsar in Shakespeare.
Character of Cæsar in history.
Character of Brutus in history.
Character of Brutus in Shakespeare.
Assassination as a means to political enfranchisement.
Character of Cassius.
Character of Mark Antony.
Character of Augustus.
Character of Portia.
Cæsar's ambition.
Cæsar's statesmanship.
Cæsar's marriages.
Shakespeare's estimate of Cæsar.
Shakespeare's estimate of Cicero.
Describe any scene in Shakespeare.
Is the name of the play appropriate?
Brutus's sententious style.
The Roman tribunes.
Cæsar's relations to Catiline.
Cæsar's relations to Pompey.
Cæsar's relations to Cicero.
Describe a Roman triumph.
Roman liberty in Cæsar's time.
Cæsar's clemency.
Brutus and Lucius.
Shakespeare's indebtedness to Plutarch.
Alleged omens of evil to Cæsar.
Cæsar's plans of improvement.
Cæsar's reformation of the calendar.
"Cæsar and his Senate."
Brutus's inconsistencies.
Calpurnia.
Cæsar's superstitions.
Cæsar's "Manysidedness."
The mirthful element in the play.
Shakespeare's exhibition of Cæsar's weak points.
Brutus's oratory.
Mark Antony's oratory.
Brutus's ideal.
The proscription in Act IV.
Character of Lepidus.
Quarrel between Brutus and Cassius.
The two Philippi battles.
Roman suicides.
History of the play.
The Lupercalia.
The unity of interest in the play.
Shakespeare's Portias.
Roman funerals.
Pompey's Curia.

See also the questions and topics that follow the end of the footnotes at the close of many scenes.

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